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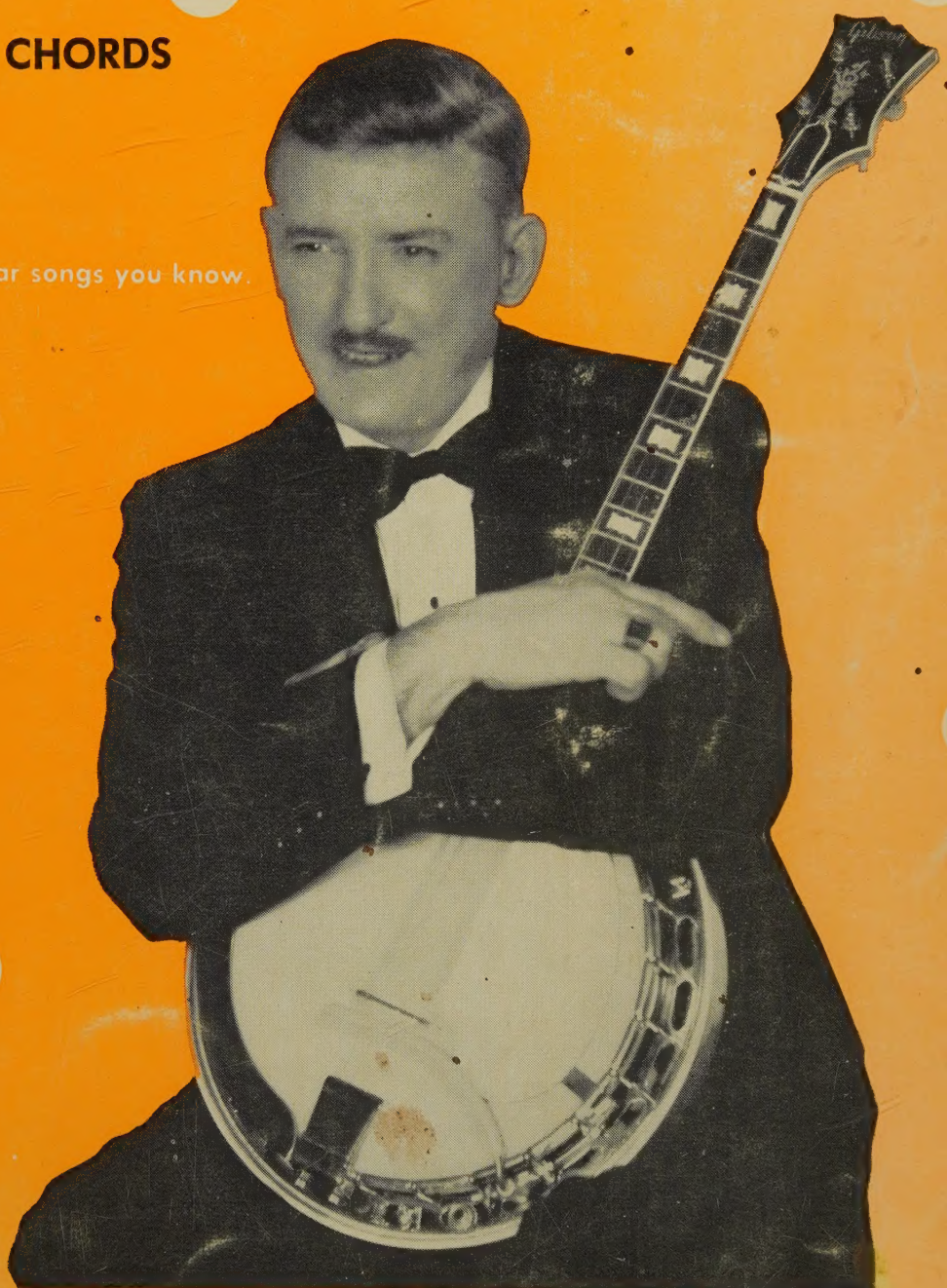

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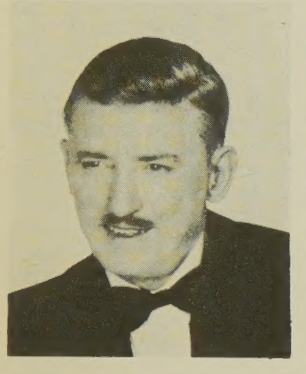
Harry Reser's

Let's Play the Banjo



SOMETHING ABOUT THE AUTHOR.

He played with Paul Whiteman on his first tour of England and was a prolific maker of phonograph records (banjo and guitar) between 1923 and 1936. He recorded for every label of any importance in the United States as well as English Columbia. Harry Reser was the originator, owner and conductor of early radio's famous Clicquot Club Eskimos. He spent many years in Miami, Florida, conducting or playing at the Olympia Theatre as well as many of the finer "beach" hotels and country clubs. Performing as a "single" act, he has toured in fifteen countries of the Far East, Middle East, Europe and Africa and at the time of this publication date is currently engaged in this activity for U.S.O. Camp Shows. Was C.B.S. staff guitarist and banjoist assigned to the Robert Q. Lewis TV and Radio Show. When not on tour he records with many orchestras for the outstanding phonograph companies. The 1958-59 season found him with the Sammy Kaye TV programs as a featured Banjo Soloist.

With his professional background, Harry Reser is eminently qualified to write about a subject that has always been the preoccupation of the student guitarist or banjoist: "How can I learn to play the melody or the correct chords to popular songs"? In this method, Harry Reser answers these questions. If you are a sincere student and will do your part by the study and practice of the explanations and exercises found in this folio, you cannot but obtain your objective; playing popular music.

The Publisher

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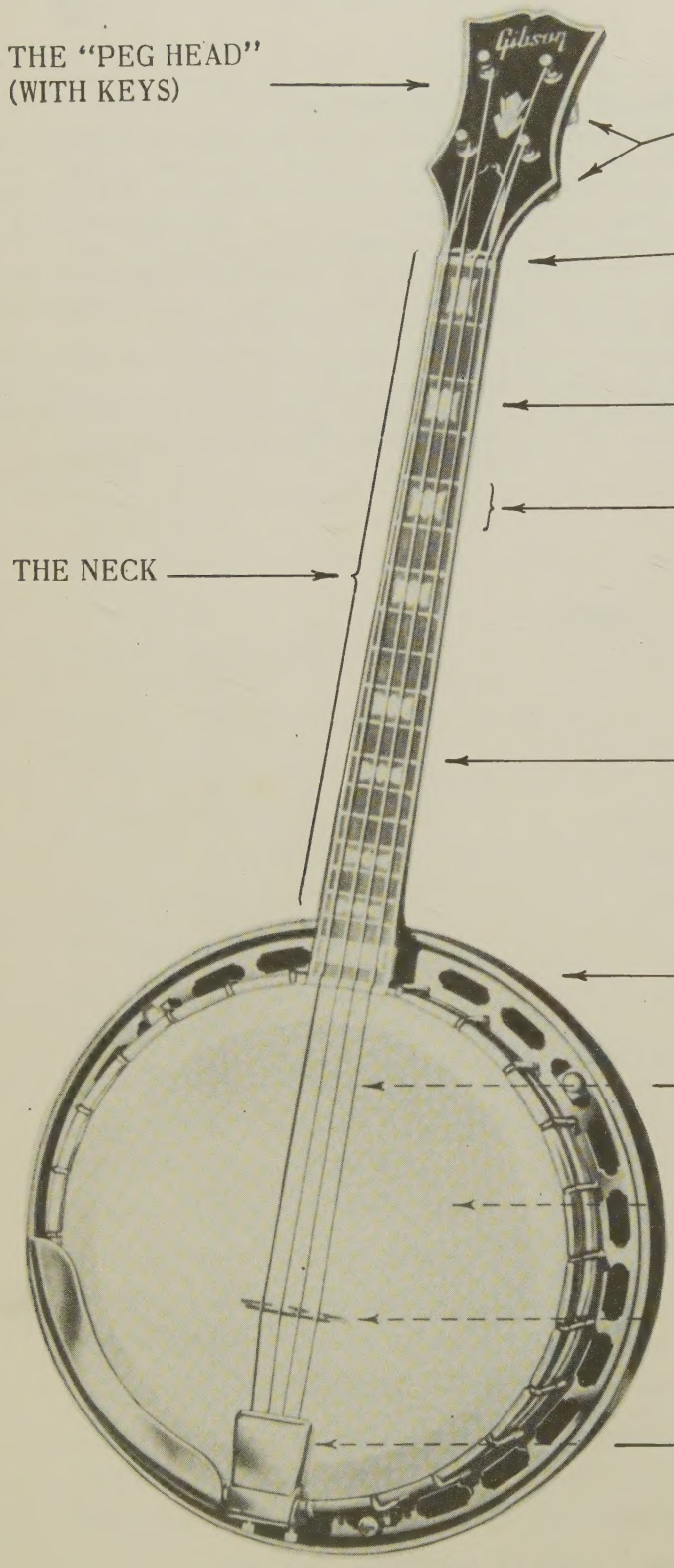
THE TENOR BANJO



HOW TO HOLD THE BANJO

Try all of the playing positions shown below and choose the one that seems to suit you best. OBSERVE THE HAND AND ARM POSITIONS IN EACH OF THE FOLLOWING PICTURES!

1

SITTING – LEGS UNCROSSED

2

SITTING – LEGS CROSSED

3

SITTING – ELEVATING FOOT

4

STANDING – NECK STRAP

(1) In this position the banjo rests on the right leg. The legs are not crossed. Both feet are flat on the floor.

(2) Crossing the right leg over the left leg raises the banjo to the correct playing position. As this position can become rather tiring, it would be better to examine the next picture for greater comfort.

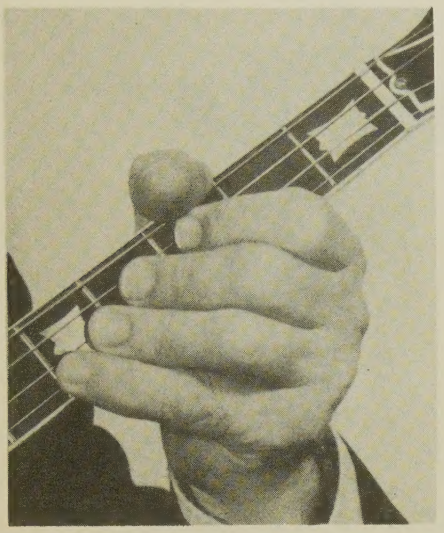
(3) Here, in the author's opinion, is the most comfortable playing position. Most players raise the banjo to a good playing position by resting the right foot upon a small box, or in a "pinch" their banjo case.

(4) If for any reason you should find it necessary to stand while playing, you will find that there are several types of "neck straps" available to your choice.

THE LEFT HAND

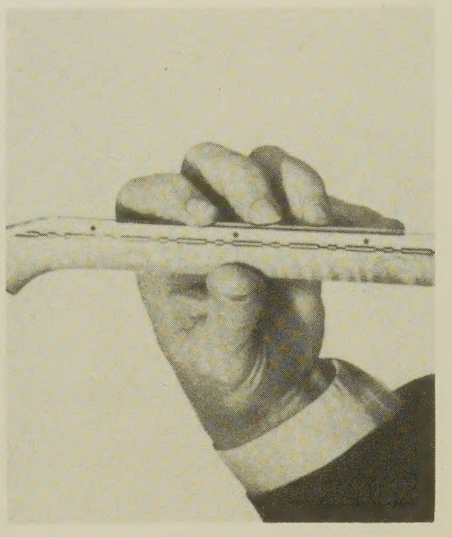
When teaching the correct position for the left hand, it is necessary that we also consider the function of the left arm. Keep the elbow of this arm close to the body. This position serves two purposes; it is both natural and comfortable, and in time will develop in you the ability to know at what position the left hand is placed. To know at what position the left hand is to be placed without continual watching enables one to keep his eyes on the music. Believing that pictures can tell the story far better than pages of explanation, examine carefully the following illustrations:

1



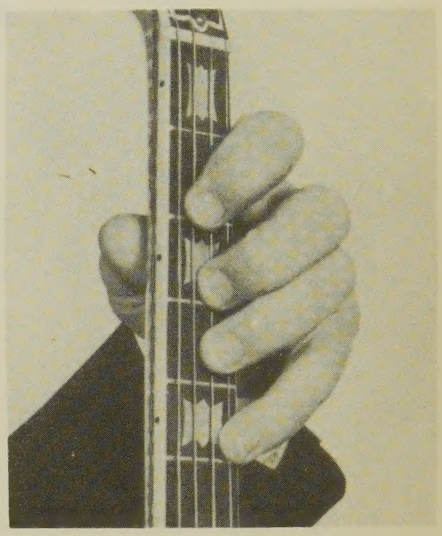
FINGERS NOT ARCHED

2



CORRECT THUMB POSITION

3



CORRECT POSITION OF LEFT HAND

NOTE: In order to illustrate faithfully the exact positions of those fingers engaged in playing (pressing down the strings), the relative positions of the fingers *not* used will be found exaggerated and not necessarily correct. The chief purpose is to insure clarity of the playing fingers.

(1) Picture No. 1 illustrates an *incorrect* position of the left hand. The thumb extends over the fingerboard and is too close to the 4th string. Many chord positions call for the fingers to lie flat and cover *more* than one string, but in single string passages the fingers should be well arched for striking the string a perpendicular blow.

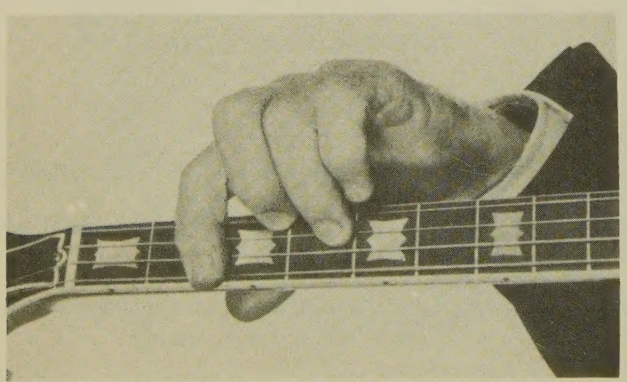
(2) If the thumb is correctly placed on the neck as shown in picture No. 2, it will be correct and at the same time comfortable for the normal hand.

(3) Picture No. 3 illustrates the correct position for the entire left hand.

CAREFULLY STUDY THE POSITION OF THE WELL-ARCHED WRIST – FINGERS – THUMB AND PALM.

PLACE THE FINGERS *DIRECTLY BEHIND* THE FRETS; *NOT BETWEEN* OR ON *TOP* OF THE FRETS.

4



THE BAR – (BARRÉ)

THE BAR
(BARRÉ IN FRENCH)

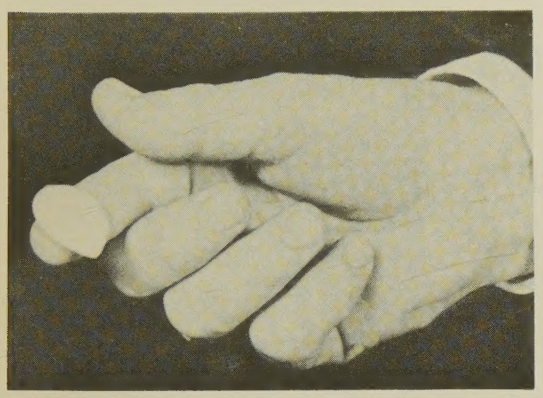
A "bar" is formed when the first finger covers all four strings as illustrated. The result of the "bar" is the same as that of having moved the permanent "nut" of the instrument to the fret that has been manually "barred."

THE RIGHT HAND

It is the function of the right hand to strike the strings, thereby producing the desired tone or tones. To do this correctly, one needs to know something about the "pick" or "plectrum," the object used to strike the strings. The meaning of pick and plectrum being the same, I shall hereafter use the word pick when referring to that necessary implement.

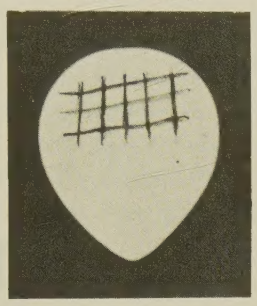
THE PICK

The size of picks, within reason, need not be uniform and neither does the material from which the picks are made. Picks of many sizes and shapes are used by professional players and are made of either tortoise shell, celluloid, hard rubber or any of the various combinations of the newer plastics. I prefer a thin tortoise shell pick or one made of plastic. To secure a firm gripping "spot" scratch vertical and horizontal lines on the pick as illustrated.

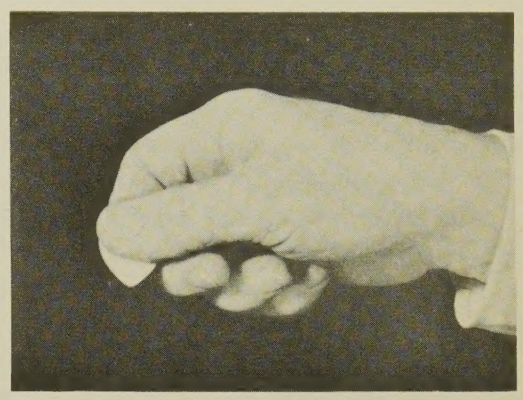


THE START OF THE GRIP

THE PICK



(ACTUAL SIZE)



CORRECT GRIP

(1) Picture #1 (below) illustrates a common and serious fault. Never hold the hand flat, in the same plane as the forearm and with any of the fingers extended. Arching the wrist at the pivot bones should bring the hand and pick up to the correct position.

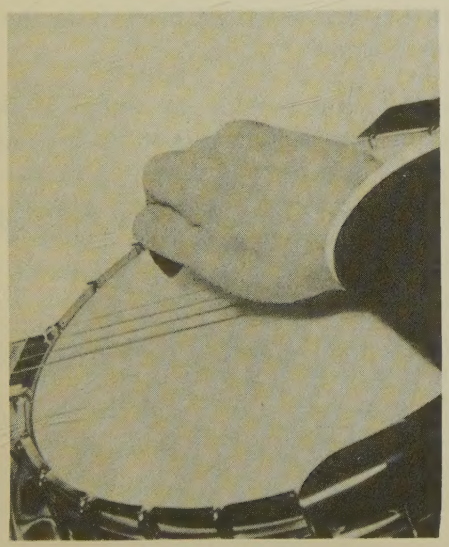
(2) This picture should help clarify the right hand position.

(3) This is the correct position for the right hand.

NEVER STRIKE THE STRING WITH THE EDGE OF THE PICK! IT ROUGHENS THE EDGE AND CAUSES THE PICK TO CATCH ON THE STRINGS!

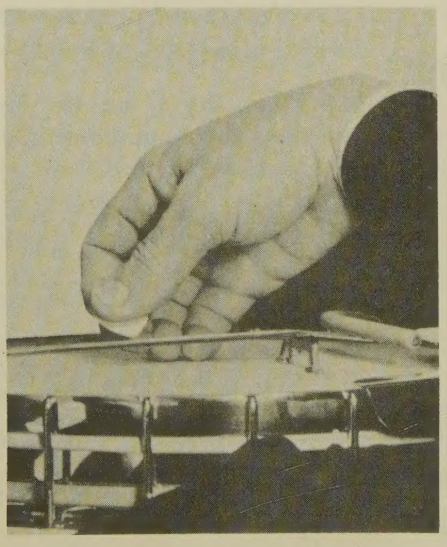
STRIKE THE STRING WITH THE FLAT SURFACE OF THE PICK!

1



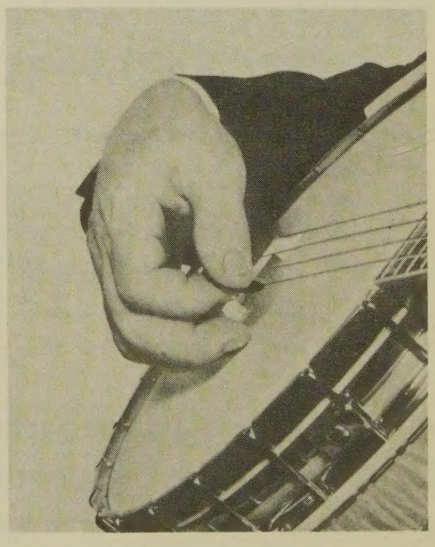
WRONG POSITION OF WRIST FINGERS AND PICK

2



CORRECT ANGLE HAND TO FOREARM

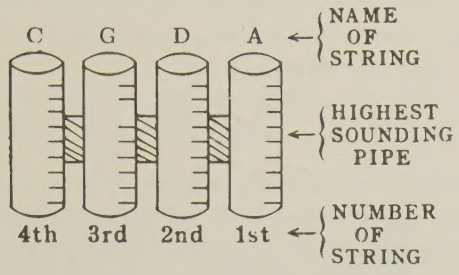
3



CORRECT POSITION OF RIGHT HAND

THREE METHODS OF TUNING

(1) BANJO PITCH-PIPES



Shown in the illustration is a set of four tuned pipes which act as the tuner. A banjo pitch-pipe may be purchased at most music stores. Each one of the pipes is factory tuned to one of the "open" strings of the banjo. Start your tuning by blowing lightly into the highest sounding pipe. Tune the A or 1st string (the thinnest) to the sound of the pipe and then tune the other three strings to the remaining three pipes.

(2) TUNING WITH PIANO

If you have access to a piano, you will have no tuning problems. Carefully tune as follows:

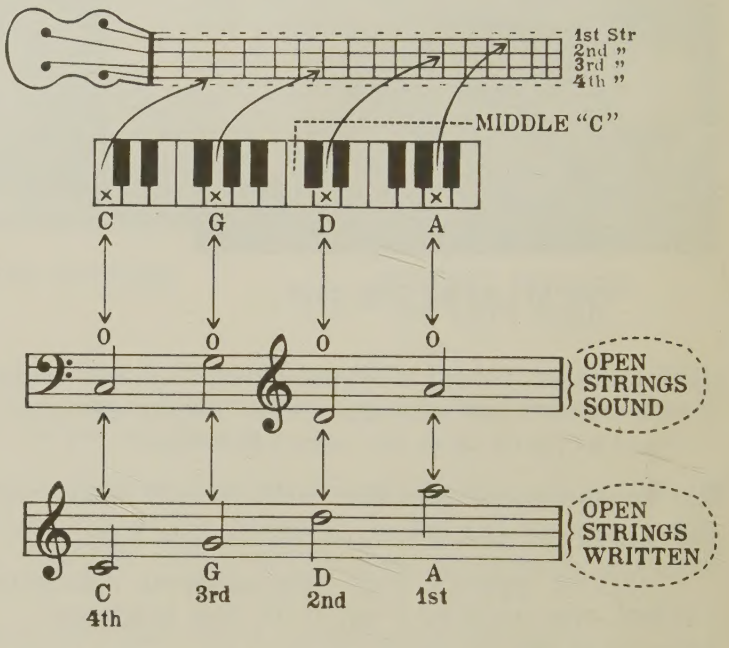
A or 1st string –
24th white key from the right side.

D or 2nd string –
28th white key from the right side.

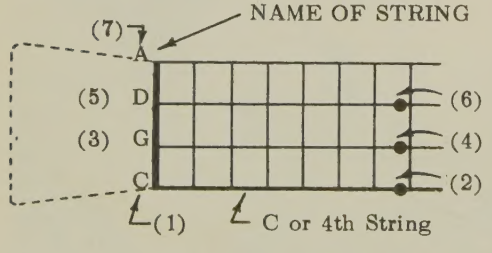
G or 3rd string –
32nd white key from the right side.

C or 4th string –
36th white key from the right side.

After you have carefully tuned your banjo by the above process, go back to the first string and retune the strings as often as may be necessary. The strings retract and expand during the tuning. ADJUST EACH STRING UNTIL IT AGREES WITH ITS CORRESPONDING PIANO PITCH.



(3) RELATIVE (APPROXIMATE)TUNING



For those players who have neither piano or pitch-pipe the following method will tune their instrument:

(1) Tune the C or 4th string up to proper pitch to where it is not flabby or does not rattle on the frets, and yet is not too taut.

(2) Press down the C or 4th string *just behind* the 7th fret and sound the tone so made.

(3) Tune the G or 3rd string with the tone made by (2).

(4) Press down the G or 3rd string *just behind* the 7th fret and sound that tone.

(5) Tune the open D string with the tone made by (4).

(6) Press down the D or 2nd string *just behind* the 7th fret and sound that tone.

(7) Tune the open A string with the tone made by (6).

CHECK ALL STRINGS FOR LOSS OF PITCH AND RETUNE WHEN NECESSARY.

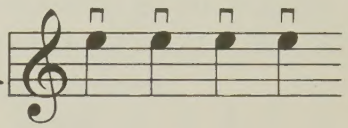
PICKING THE STRINGS

In a folio of this size it would be impossible to attempt to teach all of the various possible forms of picking the strings that are in use today. Many players favor the continuous "down and up" stroke for all types of single-string passages while others prefer the pick to cross from string to string on the same stroke such as: down, down, up etc. The great majority of professional players favor the down stroke and use it at every opportunity, because of its strength, firmness and even quality of tone. Three types of picking will serve the demands of the player in his study of this folio—the "down stroke", "up stroke" and the "tremolo".

(1) DOWN STROKE

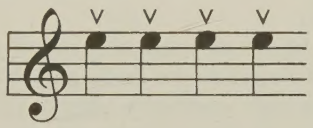
The music symbol indicating a *down* stroke of the pick is shown in ordinary usage by the following illustration:

DOWN STROKE = ⊓ ITS USAGE →

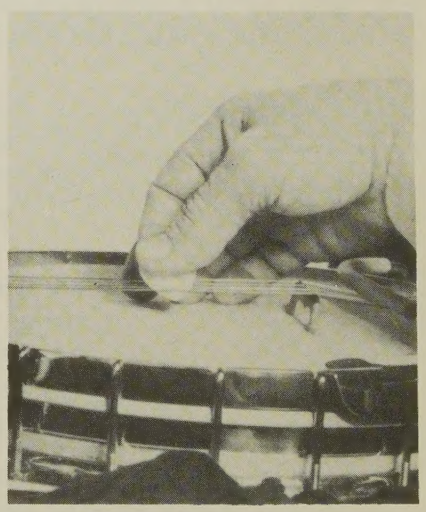


In picture No. 1 notice the position of the pick in relation to the strings. Both single strings and chords are to be struck by the *flat* side of the pick. Never strike the strings with the sharp edge of your pick. This is a bad habit to form as it causes not only a "thin" tone but also a roughened edge on the pick. An examination of a pick after having its edge used for the playing surface, would reveal a very "nicked" or "chewed-up" condition. It is logical to assume that if the edge of the pick is used for the striking surface, the strings will soon chew up the edge of the pick, retard the smoothness of the stroke and impair the quality of tone.

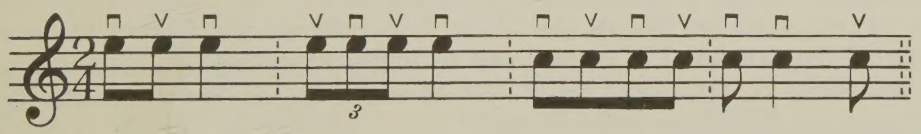
UP STROKE = V ITS USAGE →



(2) UP STROKE



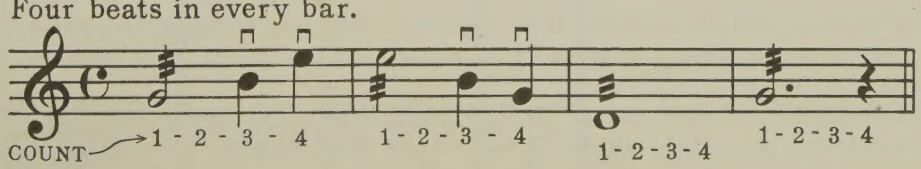
Picture No. 2 illustrates the position of the pick when starting the *up* stroke. With practice, the tone made by an up stroke should be as loud and firm as that made by a down stroke. If the pick strikes the down stroke with its flat side, it will be in position to strike the string correctly on the up stroke. The up stroke is very necessary when the tempo, or speed, of the composition is moderately fast to extremely fast. Here are a few examples of "mixed" strokes:



THE TREMOLO

The natural tone of the banjo cannot be sustained except by using a method of picking known as the tremolo. This sustaining effect is produced by a very rapid series of alternate down and up strokes. The time value of a note must always be observed in playing, regardless of how many down and up strokes are used in the tremolo. The need for the tremolo will occur most often in melody or single-string playing and your musical sense will tell you just when to employ this tone-sustaining device. In banjo notation the tremolo will be indicated by slanted lines (generally three) drawn through the stem of the note.

Four beats in every bar.



PART 1

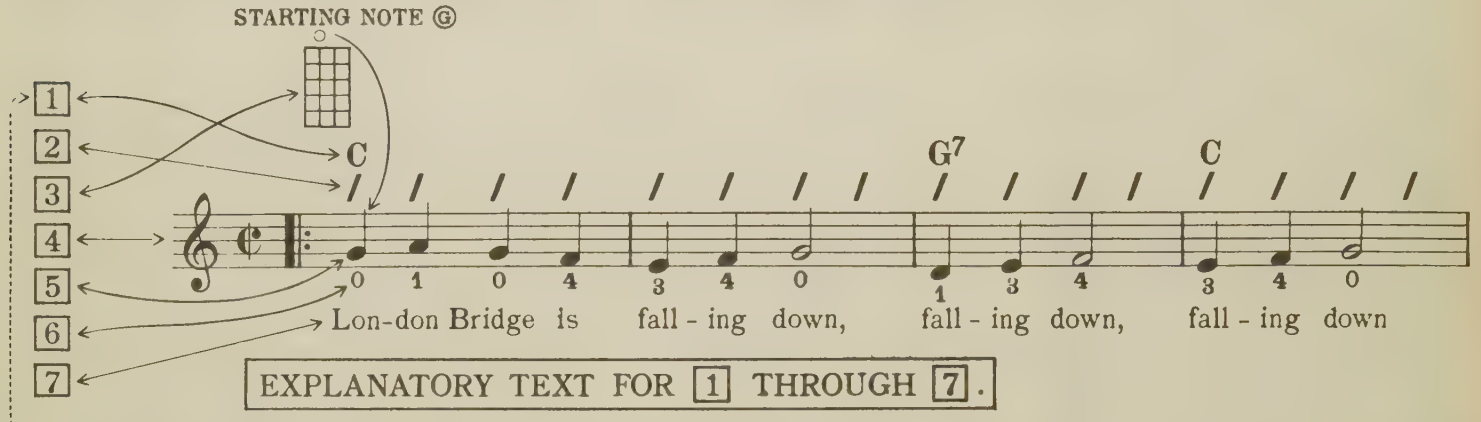
HOW TO PLAY RHYTHM

The following instruction material is designed to enable the banjoist to play the correct chords for all of the popular songs contained in this folio, as well as any other material of similar nature.

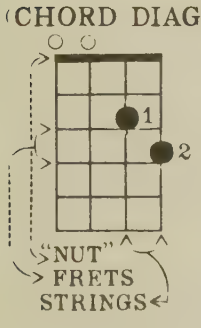
STUDY THE FOLLOWING TEXT AND DIAGRAMS BEFORE ATTEMPTING THE SONGS.

The next four bars of music, taken from one of the songs in this folio, are used as an example of how each song is arranged.

EACH MARK OF NOTATION OR DIAGRAM MATERIAL WILL BE EXPLAINED BY FOLLOWING THE LINE AND ARROW TO ITS CORRESPONDING NUMERAL [1] ⟵ AND FROM THERE TO THE TEXT.



[1] The name of each chord to be played is placed above a "stroke" mark (/) and is to be strummed until a required change of harmony is indicated by a new chord name. PLACED ABOVE EACH SONG YOU WILL FIND A DIAGRAM OF EVERY CHORD USED IN THAT SONG. THE LARGE DIAGRAMS ARE NEW CHORDS. THE SMALL DIAGRAMS ARE CHORDS ALREADY LEARNED.



Chord diagrams are pictures of the upper end of the banjo fingerboard and represent the "nut" (heavy top line) on which the strings rest, plus the vertical lines (strings) and the horizontal lines which represent the frets.

The black "dots" on the vertical lines of the diagrams indicate that the fingers are to be placed directly behind and close to the fret. A zero ("o") placed on top of the diagram means that the string so marked be sounded as an "open" or unfingered string. The numerals placed beside the black dots indicate the fingers to be used. As the thumb of the left hand is never used to finger any notes, it follows that the fingers are numbered in the usual order: 1st or index finger; 2nd or middle finger; 3rd or ring finger and the 4th or little finger.

[2] The slanting lines (////) represent the strokes or the number of times the strings should be struck or strummed. The chords should be struck *once* for *each* slanted line. Music "rests" will be used when silence is required.

[3] This small diagram is used to indicate the "pitch" of the starting note. Should you or anyone sing the song strike the indicated note to get the correct pitch for the voice.

[4] All music for the banjo is written in the "G" or Treble Clef. If the key of a composition is any other than "C," it will be indicated on the right of the clef sign by sharps or flats, followed by the time mark.

[5] The melody of each song in this folio is written – with few exceptions – in the average vocal range. The 1st position – the first six frets – include all of the notes necessary to play these melodies.

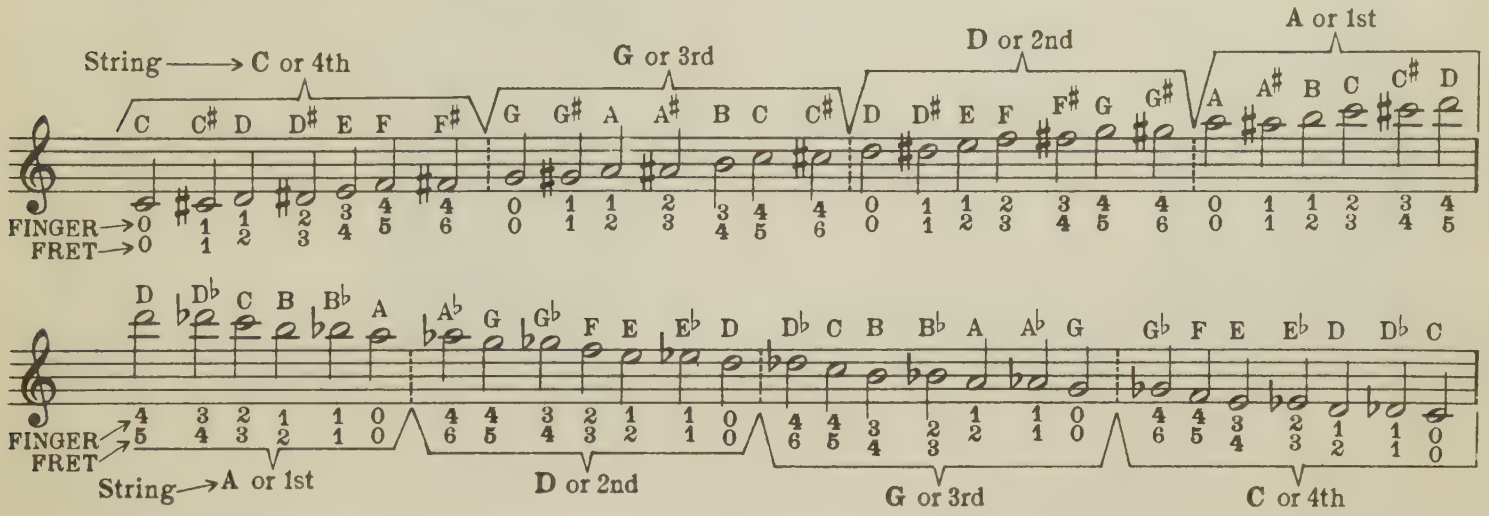
[6] The correct fingering for each note is indicated by a numeral placed directly under each note. Therefore, a note marked $\underset{3}{\text{♩}}$ would indicate a use of the third finger. YOU WILL RECOGNIZE ON WHICH STRING EACH NOTE SHOULD BE PLAYED BY *MEMORIZING* ITS POSITION ON THE STAFF AS SHOWN AT THE TOP OF THE NEXT PAGE.

7 The words of each song are included in all of the arrangements in order that the players and their friends who sing may enjoy an added satisfaction.

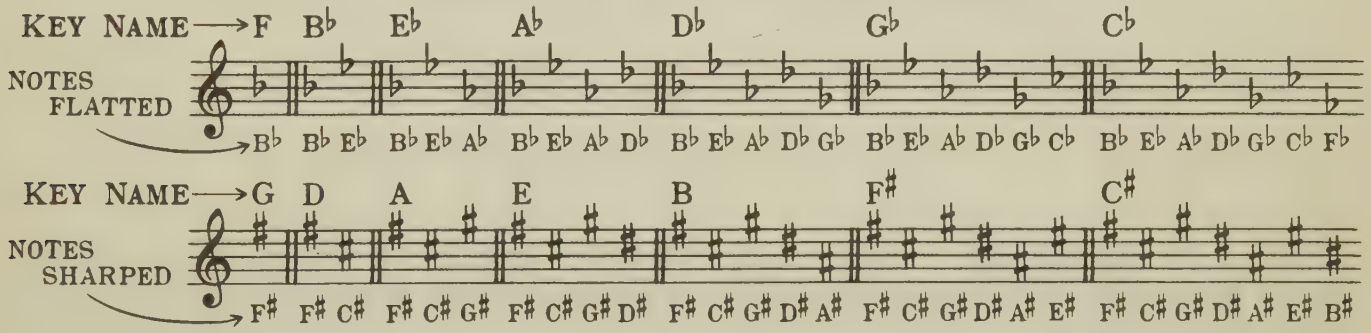
MASTER CHROMATIC SCALE OF THE 1ST POSITION

These scales show the *location, name, fingering* and *fret* of all the notes you may use in this folio.

WHEN DOUBTFUL, REFER TO THESE SCALES FOR A CHECK-UP OF ANY NOTE!



THE KEY NAMES IN SHARPS AND FLATS



NOTES-RESTS-TIME VALUES

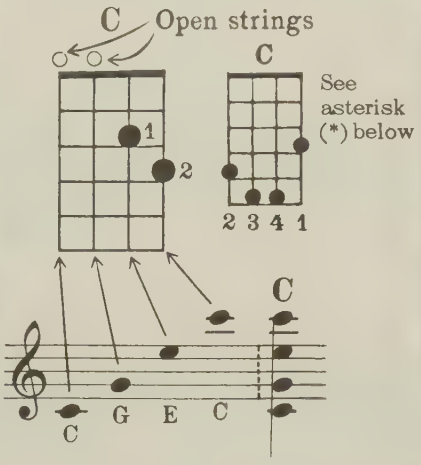
NOTES AS WRITTEN (4/4 C ¢)	NAMES OF NOTES	REST VALUES	BEATS	REMARKS
𝅝	WHOLE		4	THE LONGEST SOUND IN THIS FOLIO UNLESS TIED TO ADDITIONAL BEATS.
𝅗𝅥.	DOTTED HALF	OR	3	A DOT ADDS ONE HALF OF THE NOTE'S VALUE TO THE NOTE - HALF NOTE = 2 BEATS - DOT = 1 BEAT - TOTAL 3 BEATS.
𝅗𝅥	HALF		2	ONE HALF AS LONG AS THE WHOLE NOTE.
♩.	DOTTED QUARTER	OR	1½	SEE EXPLANATION OF DOTTED HALF.
♩	QUARTER		1	ONE FOURTH THE VALUE OF A WHOLE NOTE.
♪.	DOTTED EIGHTH		¾	SEE EXPLANATION OF DOTTED HALF NOTES.
♪	EIGHTH		½	ONE HALF THE VALUE OF A QUARTER NOTE.
𝅘𝅥𝅯	SIXTEENTH		¼	ONE HALF THE VALUE OF AN EIGHTH NOTE.

YOUR FIRST CHORDS

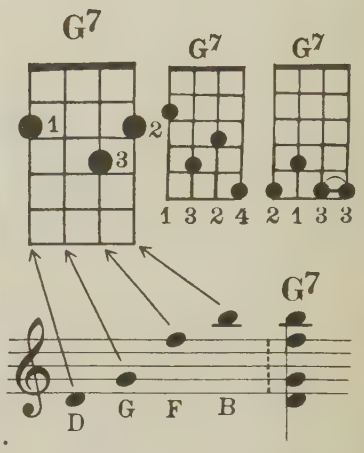
Start each of your playing sessions by: (1) CAREFULLY TUNING YOUR BANJO; (2) ASSUMING THE CORRECT PLAYING POSITION; i.e., the holding of your instrument as well as having the left and right arms and hands in the proper playing position. Now, carefully examine the following diagrams.

REMEMBER! PLACE THE FINGERS *DIRECTLY BEHIND* THE FRETS; *NOT* ON *TOP* OF THE FRETS OR *BETWEEN* THE FRETS AS ILLUSTRATED. *MEMORIZE ALL CHORDS!*

C CHORD



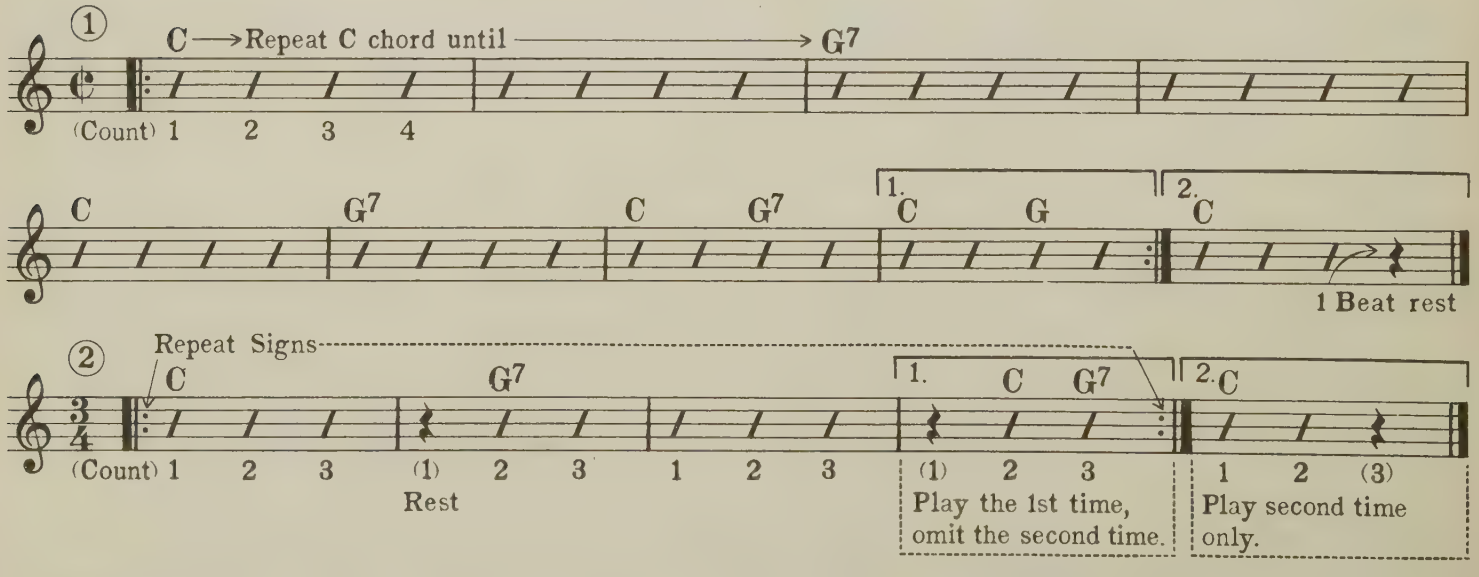
G7 CHORD
PRONOUNCED G SEVENTH.



ALL NOTES OF EACH CHORD MUST SOUND CLEAR; NO RATTLES, BUZZES, OR DEADENED THUMPS! STRUM ALL CHORDS WITH A DOWN STROKE.

Avoid placing the fingers on the strings one at a time! Observe the diagram carefully. Memorize the "shape" of the chord! Mentally visualize the shape and then practice placing the hand immediately in position on the fingerboard. This method will increase the speed of your chord changes.

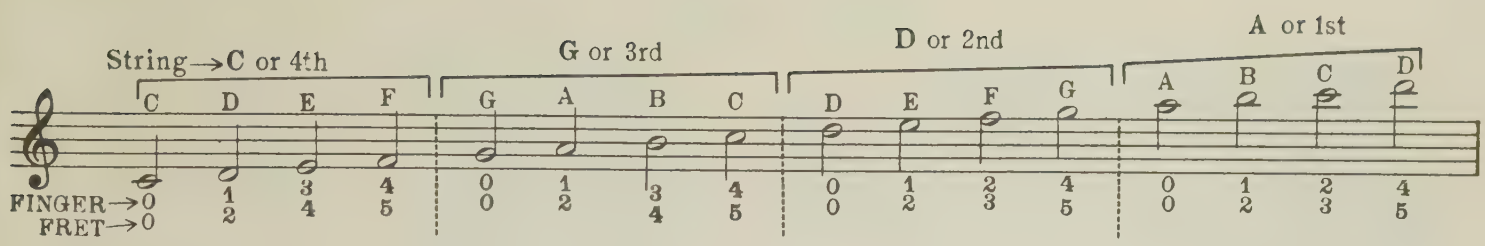
EXERCISE



(*) With most of the "new" chord diagrams, I have included smaller diagrams of the chord's inversions. Learn to alternate these chords, according to your good taste, when playing the songs. Correct fingering will be found underneath these small diagrams.

While emphasis is placed on chords and rhythm in Part 1, it is necessary that you start learning some of the easier melodies.

Examine this next scale. Play it several times. Without much further effort you will find that its "sound" and fingering will stay in your memory. Look at the fingerboard and note the "patterns" made by the scale notes!



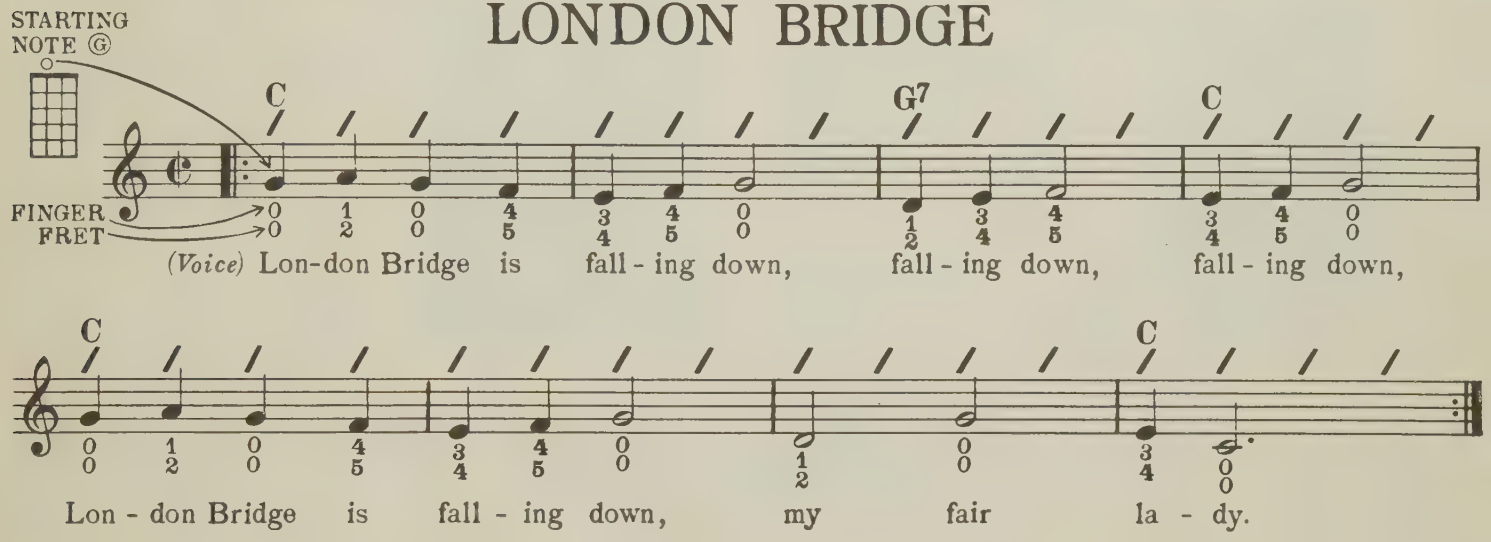
Before starting your first song, proceed as follows:

(1) Strum the chords. Start with a slow even tempo so that your chord changes can be made in time.

(2) Try the melody. Tap the four beats in each bar softly with the foot.

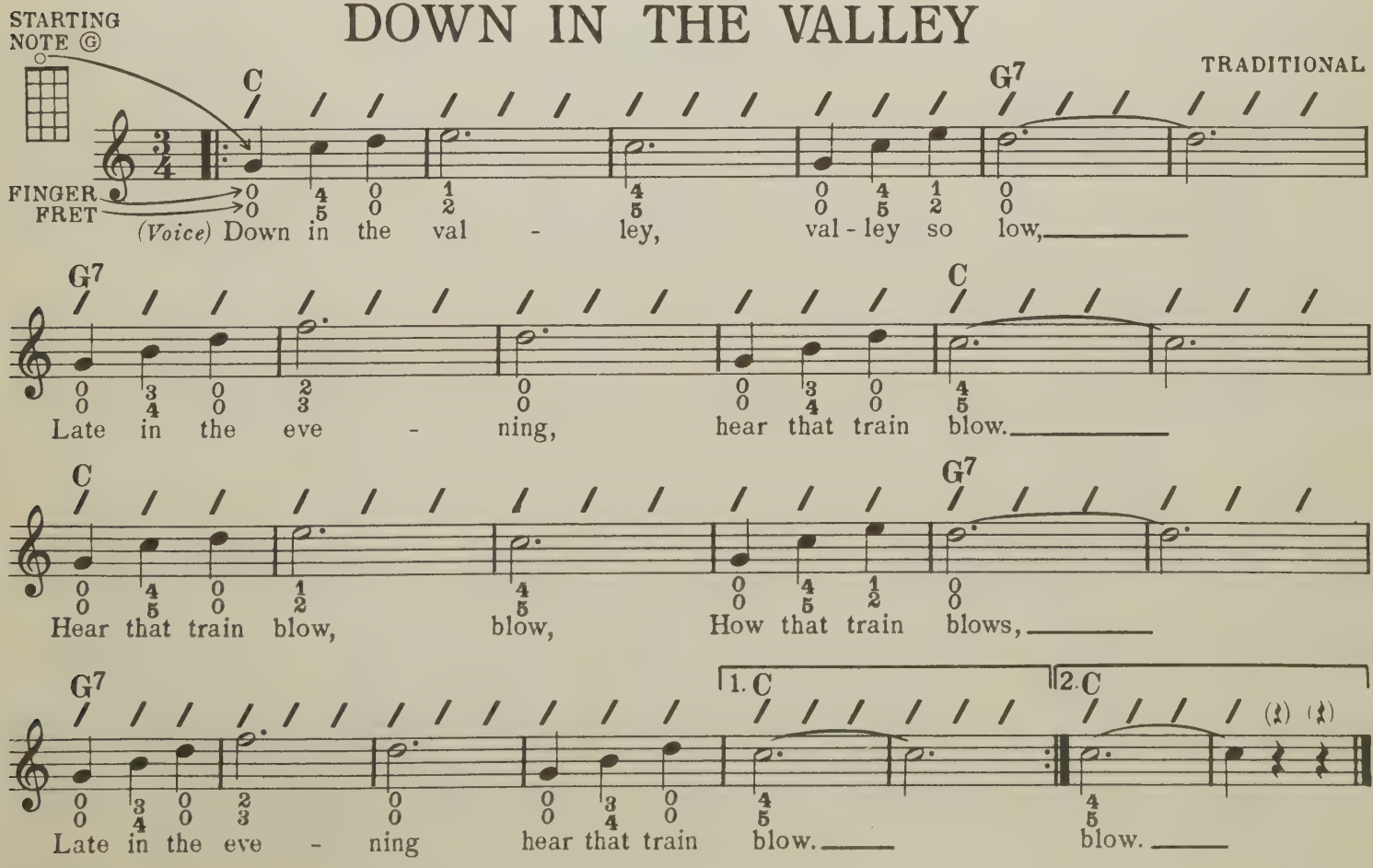
(3) An additional row of numerals has been added below the fingering to indicate the fret position.

LONDON BRIDGE

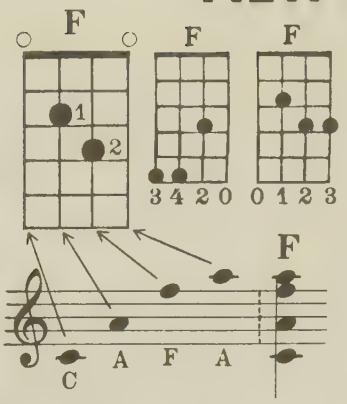


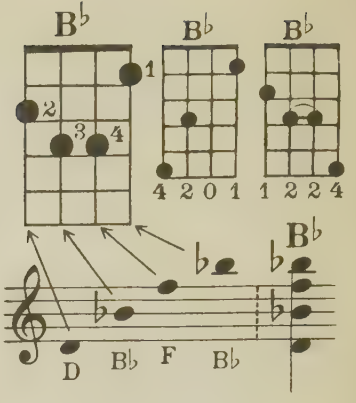
DOWN IN THE VALLEY

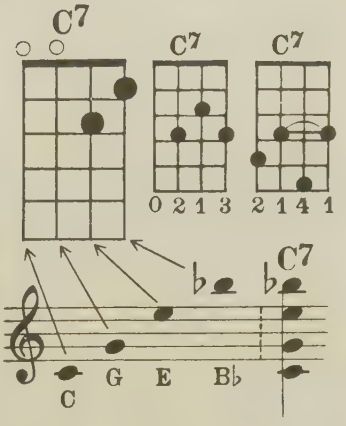
TRADITIONAL

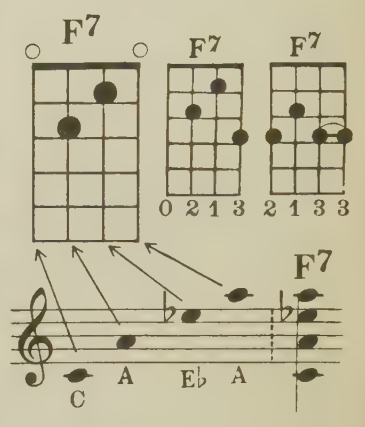


NEW CHORDS



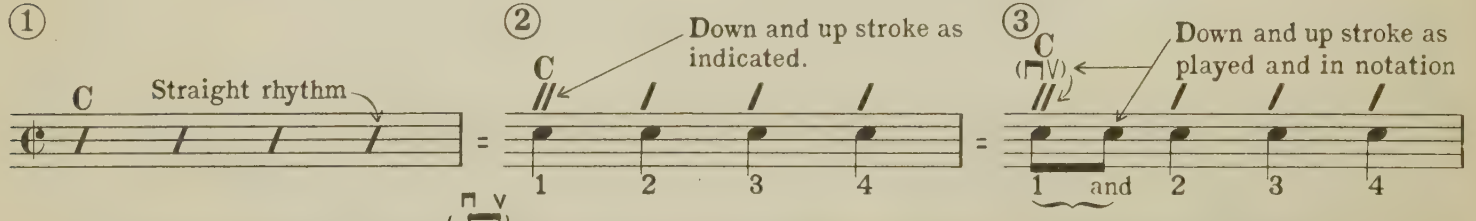






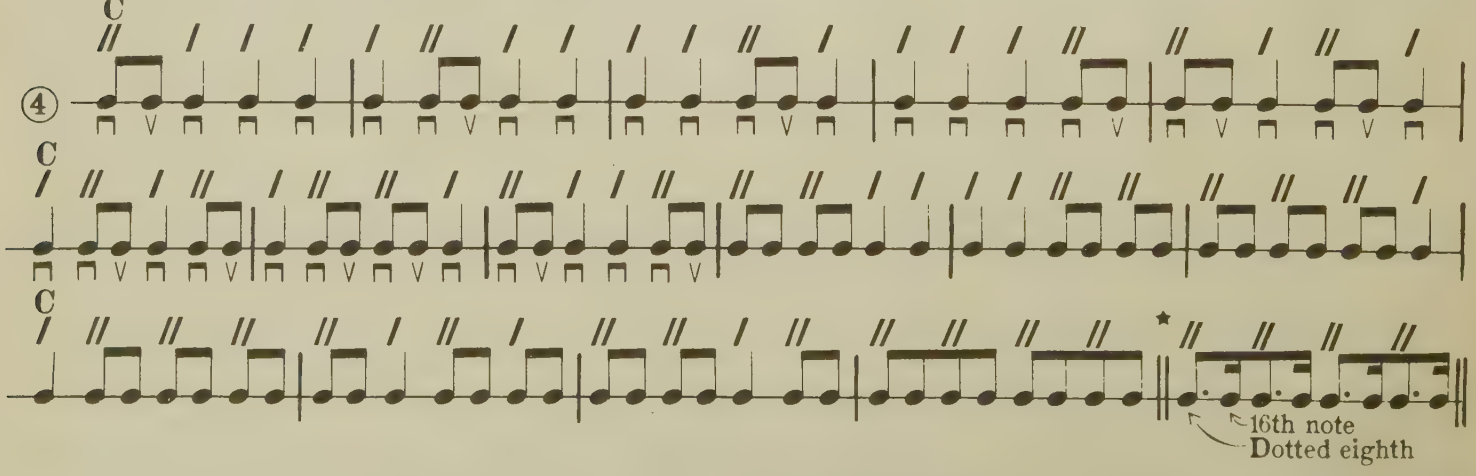
RHYTHMIC STUDIES

Some simple but effective rhythmic strokes may be obtained by changing any of the "slanted-line single beats" to "down and up" strokes, indicated in the following manner.



Play the *two* eighth notes (♫) at (3) in the same length of time that is required for *one* beat. Play this bar over and over until you get the feel of the new rhythm.

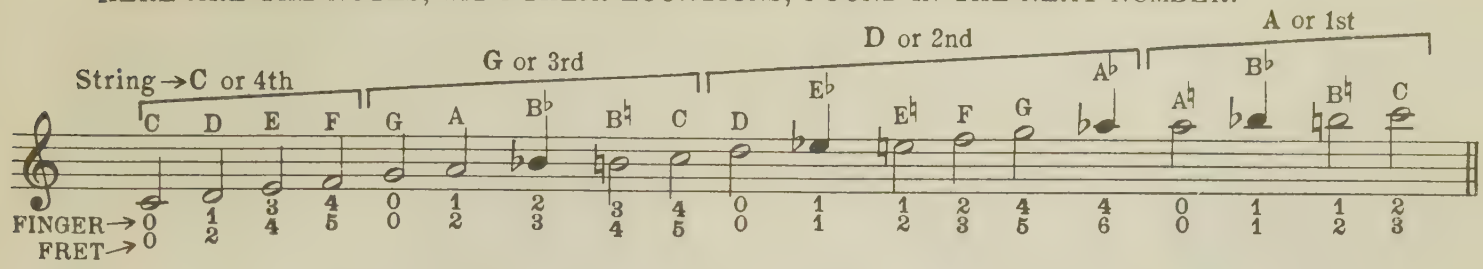
THE NEXT EXAMPLES SHOW THE MANY WAYS THAT THE "BEATS" CAN BE ALTERED:
(Each bar constitutes a different rhythm.)



*By lengthening the first eighth note and shortening the second eighth we arrive at the foundation of the BOOGIE BEAT. When *all* of the beats are played in this manner the rhythm is called Boogie rhythm.

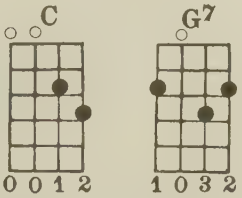
The next composition embraces the new chords found on page 12, as well as the rhythmic studies.

HERE ARE THE NOTES, WITH THEIR LOCATIONS, FOUND IN THE NEXT NUMBER:



While you may at all times use the *two* eighth note strokes in place of *one* slanted line, I shall indicate the places for you to use them in the next number.

USE THE TWO EIGHTH NOTES ♫ AT THE DOUBLE // SLANTED LINES!

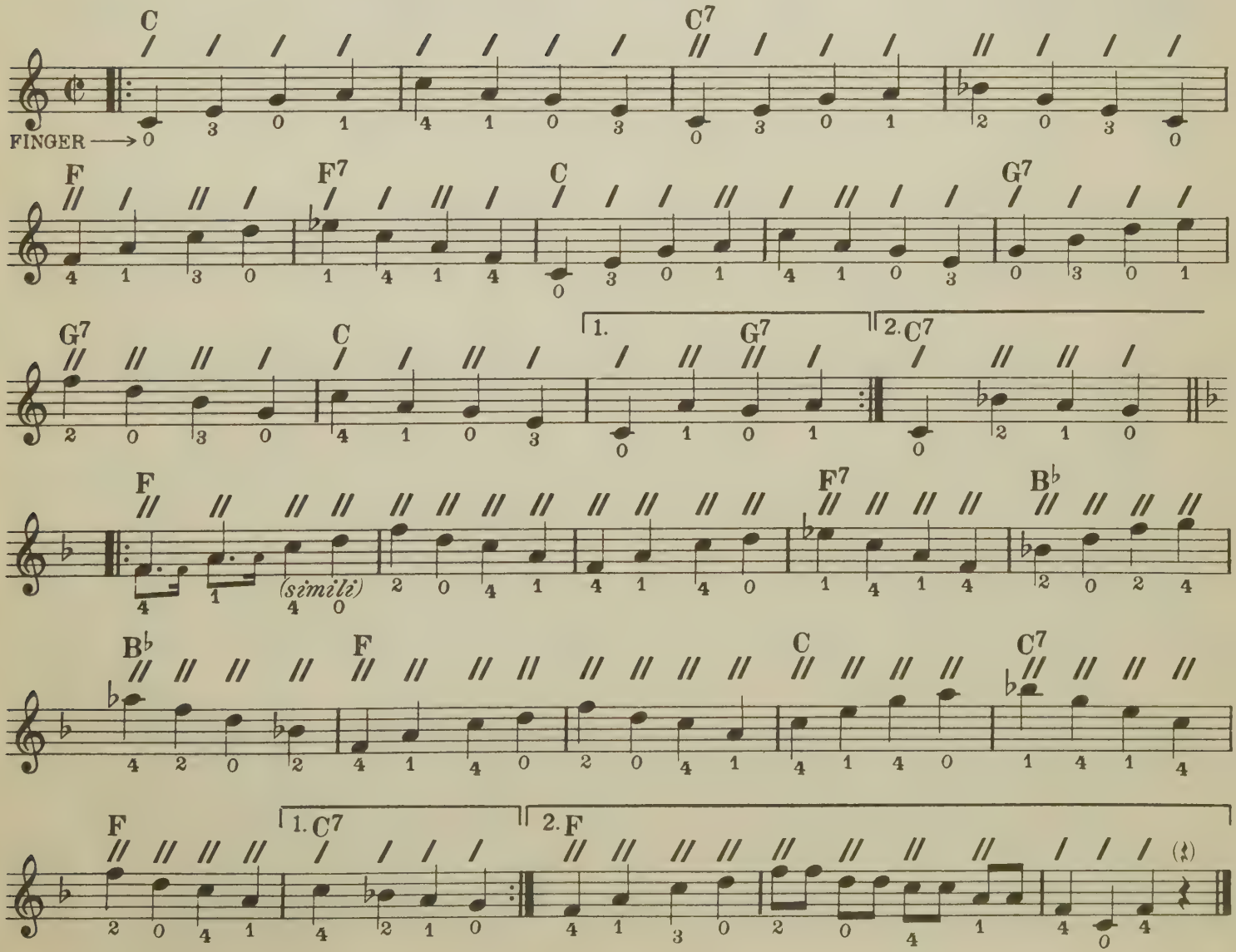


BOOGIE

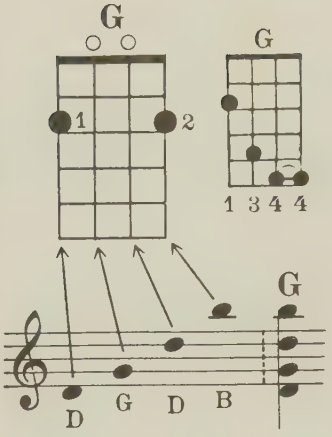
(IN C and F)

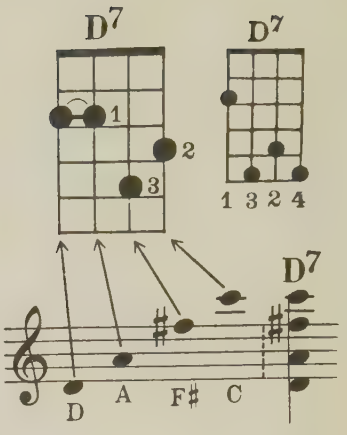
Moderately slow

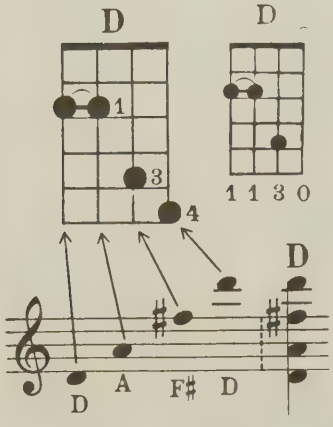
By HARRY RESER

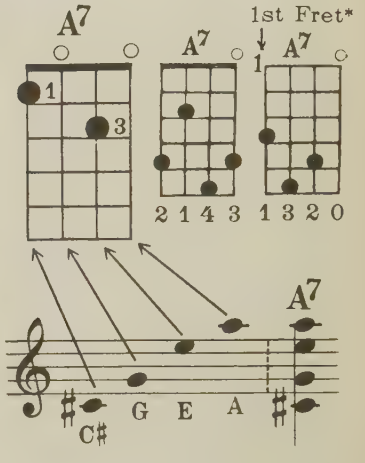


NEW CHORDS





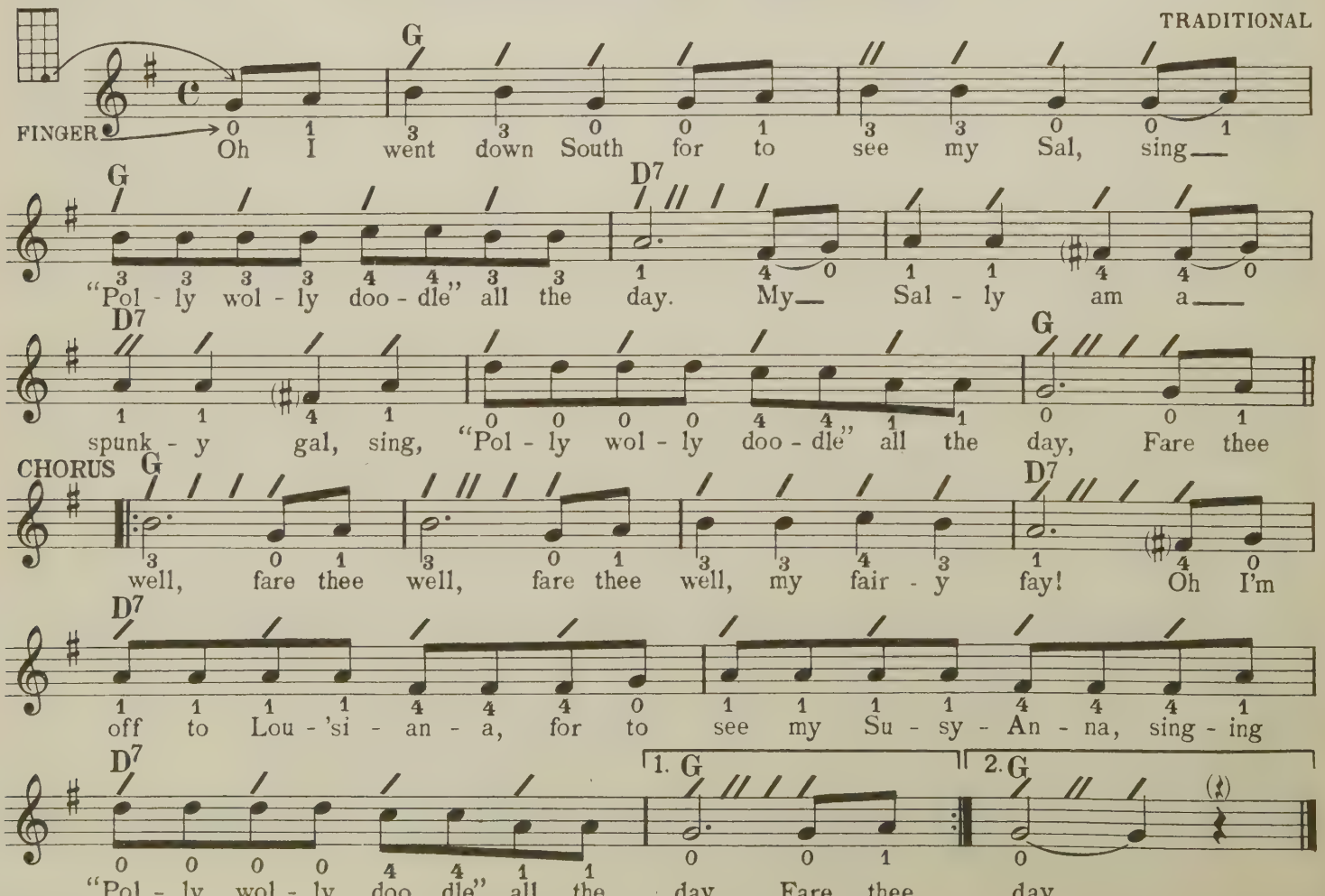




STARTING NOTE ⓖ

POLLY WOLLY DOODLE

TRADITIONAL



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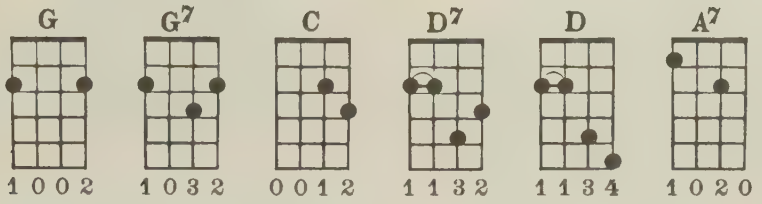
* See page 39 and diagram (1) page 56 for explanation.

Here is an old favorite that will serve as a test song. Observe the sharp in the signature. Turn to page 9 to find the key name of the song. In the Key of G all F's are sharped. Notice that the F sharps are indicated (♯) as a reminder only. Also note that the C♯ note occurs in two places. Consult your master scale on page 9 for its position, string, and fingering.

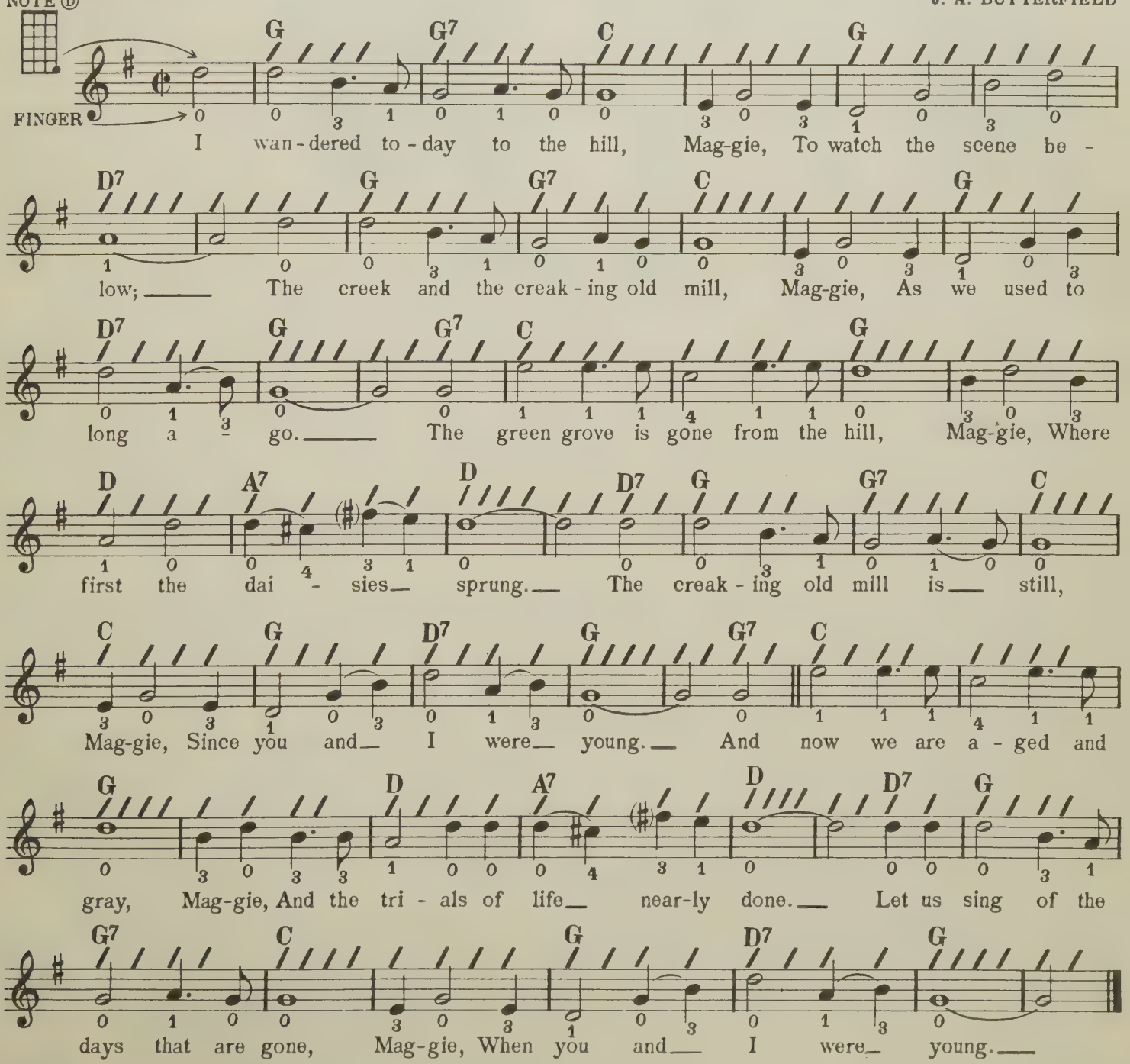
THE SMALL DIAGRAMS ARE REMINDERS OF CHORDS THAT YOU HAVE ALREADY LEARNED:



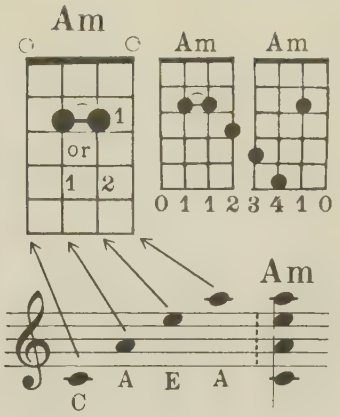
WHEN YOU AND I WERE YOUNG, MAGGIE

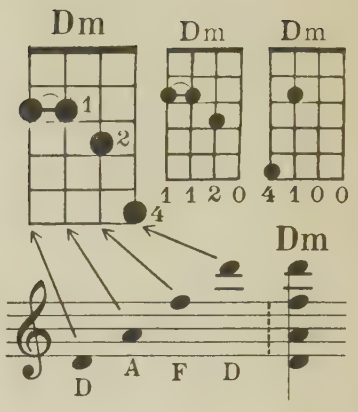
STARTING NOTE Ⓓ

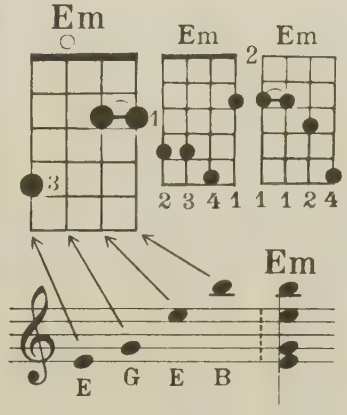
J. A. BUTTERFIELD

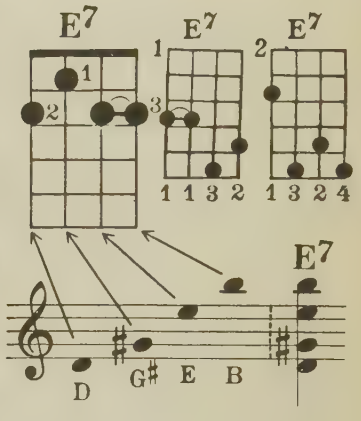


NEW CHORDS



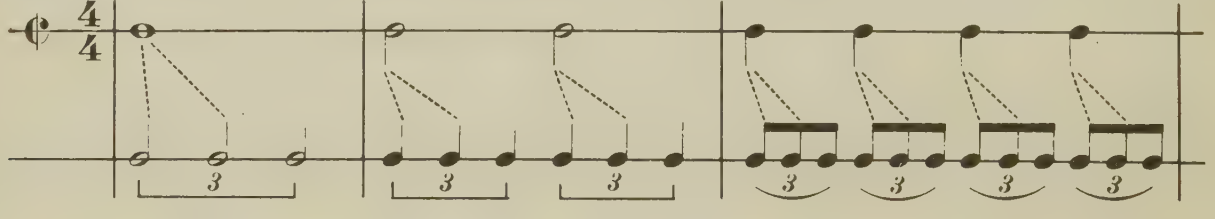






THE TRIPLET

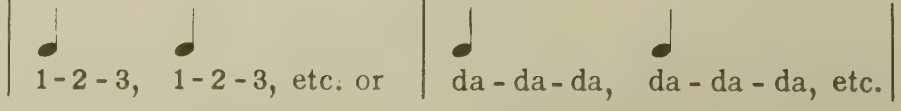
A triplet is a group of three notes of the same kind, but has the time or duration value of only two notes of the same kind. They are usually indicated by a bracket with the figure "3," by the figure "3" itself, or, if the notes are of shorter duration than a Quarter, the three stems are joined together by a "beam."



As will be seen in the foregoing, a triplet composed of Half notes is equal in duration to a Whole note; a triplet in Quarter notes equal in duration to a Half note and a triplet in Eighth notes equal in duration to a Quarter note.

Beat a moderately slow *four* beats to an imaginary bar of music. Either count or "tap" the beats with your foot or your hand:

Now, either count (with equal spacing) 1-2-3, 1-2-3, 1-2-3, 1-2-3, or mentally "say" da-da-da, da-da-da, da-da-da, da-da-da.

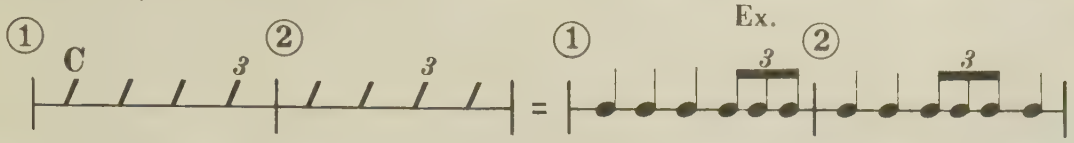


With a small amount of practice you will be able to play triplet strokes with no difficulty.

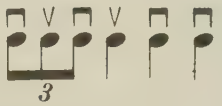
The triplet is an additional rhythmic device to add to your list of "strokes." It is a very showy stroke when used in a fast tempo and equally effective in tunes of a medium slow tempo. In the latter tempo, its use gives a "soft shoe" dance effect.

You may employ your own good musical taste with the use of the triplet. Experiment with its usage. The eighth note triplet can be used in place of any "slanted line" beat mark.

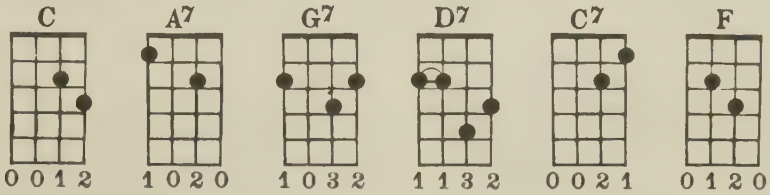
I shall indicate a few places in the next number and following songs with the numeral 3, placed above any of the slanted lines, in this manner:



If a triplet occurs on the first beat, start it with a *down stroke*. All other triplets in a bar should be started with an *up stroke!*

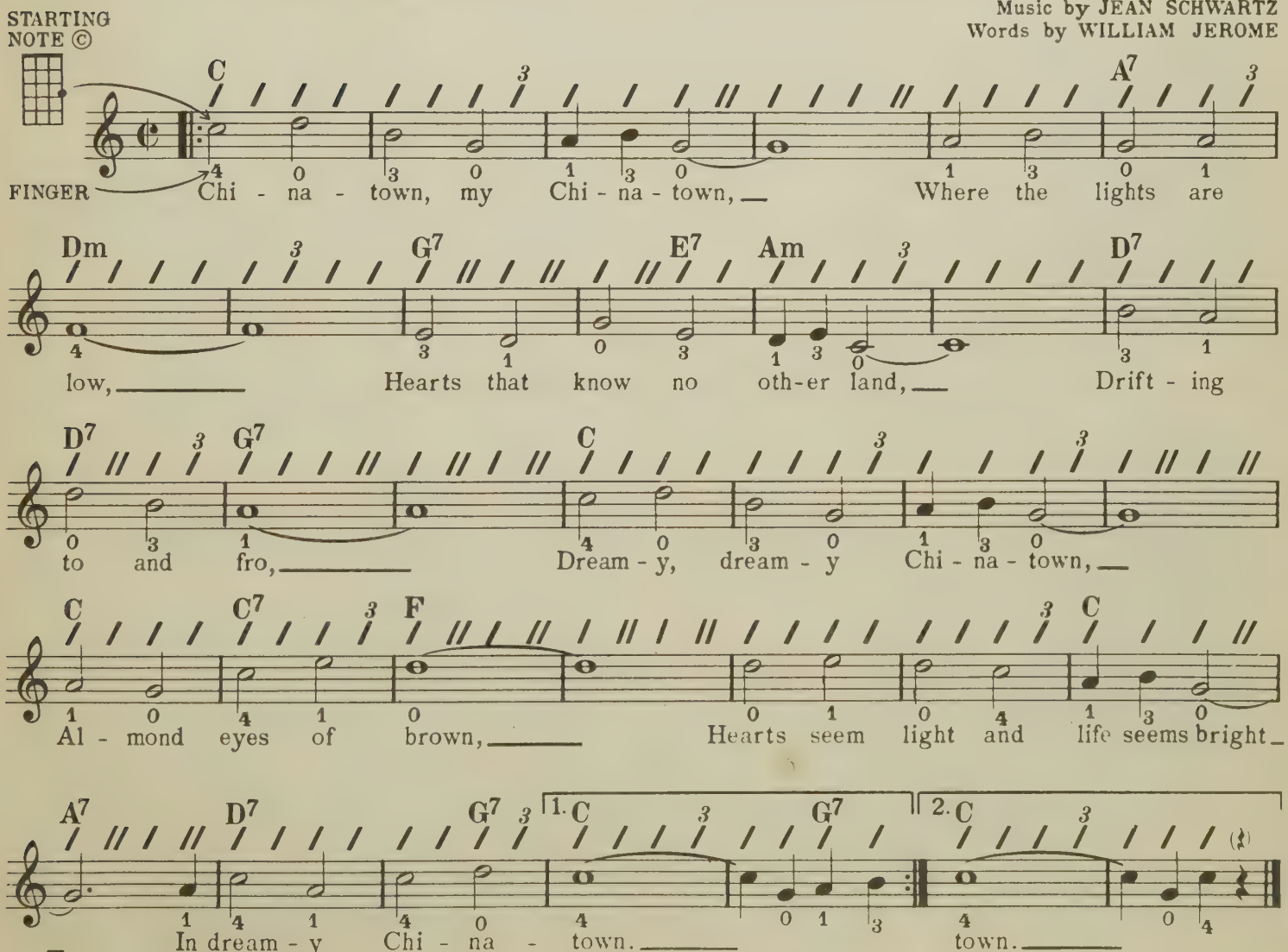


HERE ARE THE CHORDS ALREADY LEARNED BEFORE THOSE ON PAGE 16.



CHINATOWN, MY CHINATOWN

Music by JEAN SCHWARTZ
Words by WILLIAM JEROME



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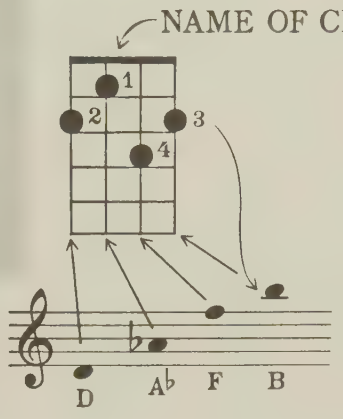
DIMINISHED SEVENTH CHORDS

THREE CHORDS: Fingered exactly alike, take care of all the Diminished 7th Chords used in music. While the memorizing of three chords, fingered alike, would seem to be a small thing, I must tell you that instead of each of these three chord positions having *one* name, *each* chord can be called any one of *six different names!*

B°



A diminished 7th chord can be marked by one of *three* different ways:

Bdim; Bdim^7; or B°

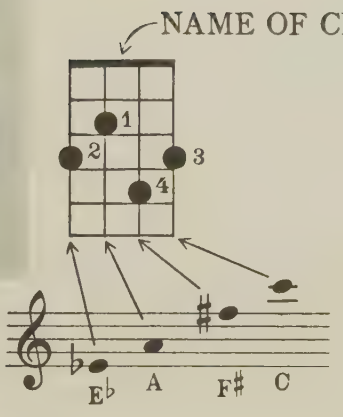
Most arrangers prefer the latter identification for its brevity, i. e., the name of the chord with a small zero.

THIS CHORD MAY BE CALLED THE FOLLOWING NAMES:

B°; C♭°; D°; F°; G♯°; A♭°.

The location of the 3rd finger is used as a guide when naming any dim. 7th chord. This fingering may be called any of the above named chords when made with the third finger on the 2nd-5th-8th-11th-14th or 17th frets.

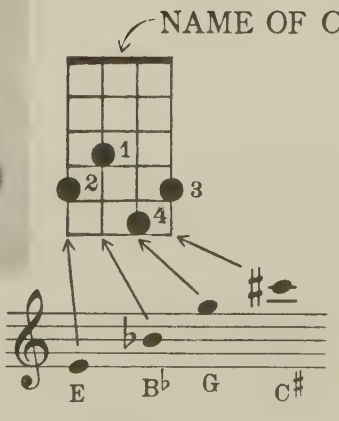
C°



C°; E♭°; D♯°; G♭°; F♯°; A°.

Any of the above named chords can be made with this diagramed fingering on the 3rd-6th-9th-12th-15th or 18th frets.

C♯°

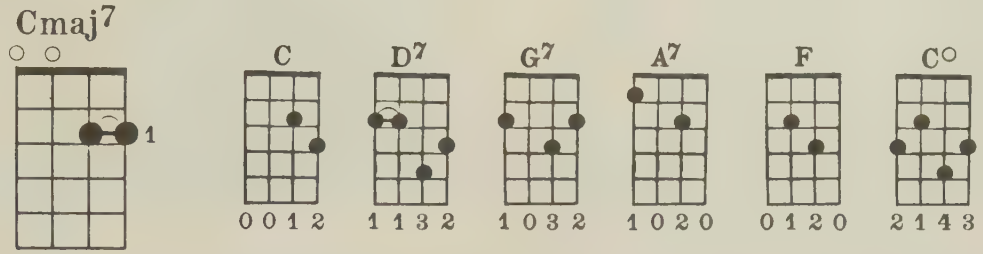


C♯°; D♭°; E°; G°; A♯°; B♭°.

Any of the above named chords can be made with this diagramed fingering on the 4th-7th-10th-13th or 16th frets.

When playing the chord rhythms be sure to experiment with the eighth note stroke variation as shown in Bar 1. Also, try using the triplet in a few spots. Learn to vary your strokes.

Here is one new chord and refresher diagrams of chords already learned. These are the chords needed for the next song.

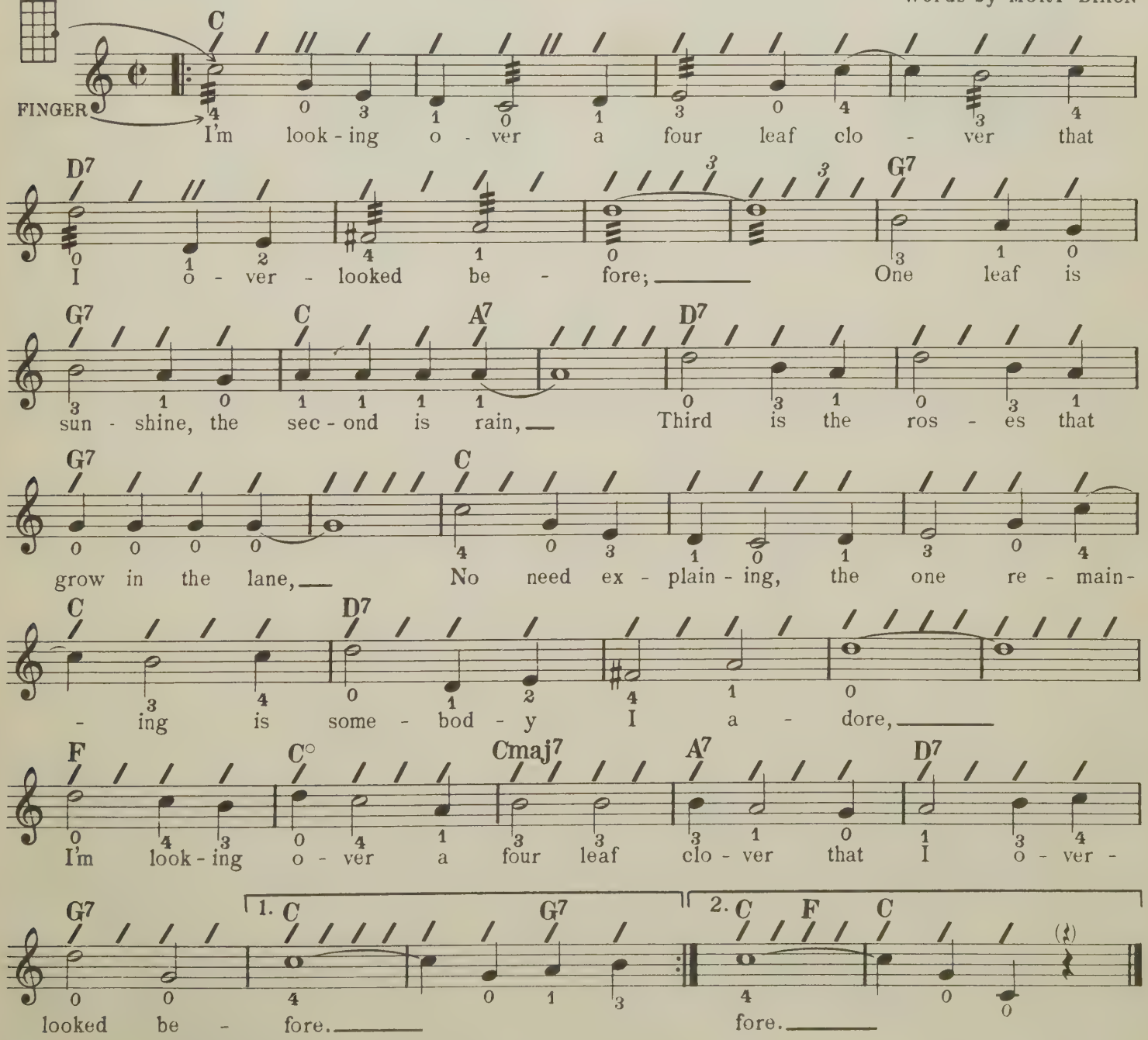


I'M LOOKING OVER A FOUR LEAF CLOVER

STARTING NOTE ©

FINGER

Music by HARRY WOODS
Words by MORT DIXON



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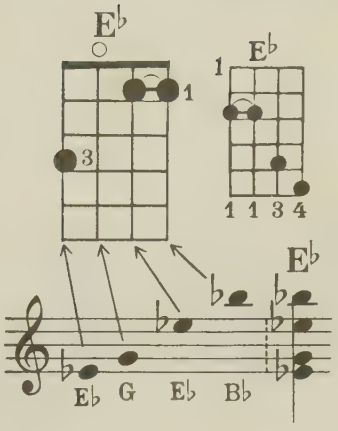
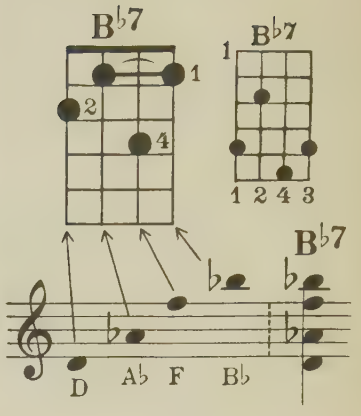
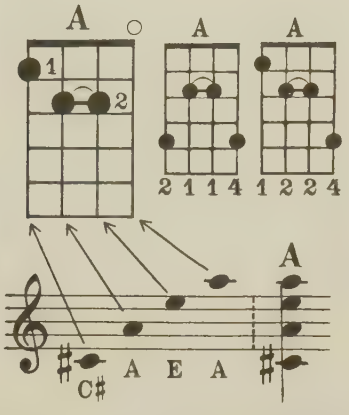
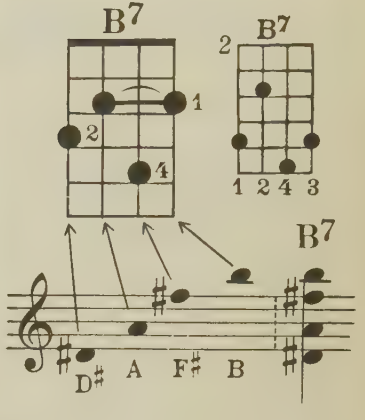
NEW CHORDS

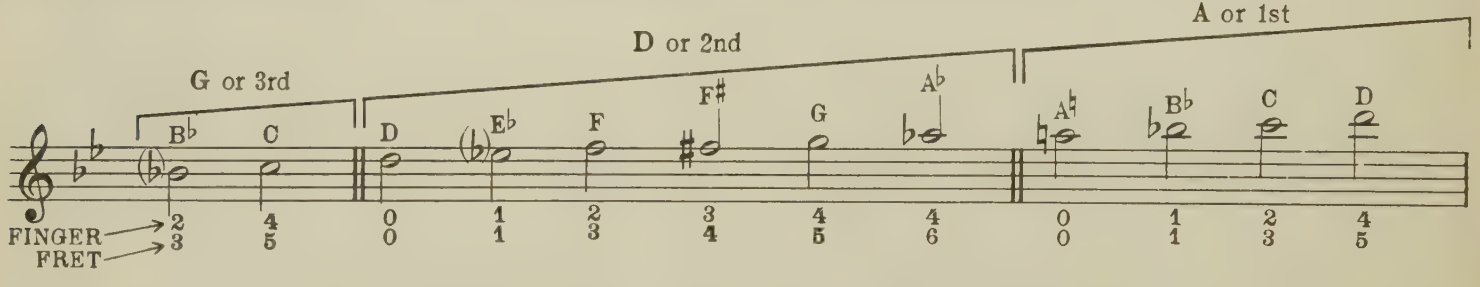




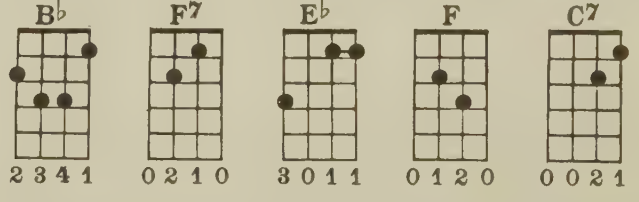




HERE ARE THE NOTES, WITH THEIR LOCATIONS, FOUND IN THE NEXT NUMBER:

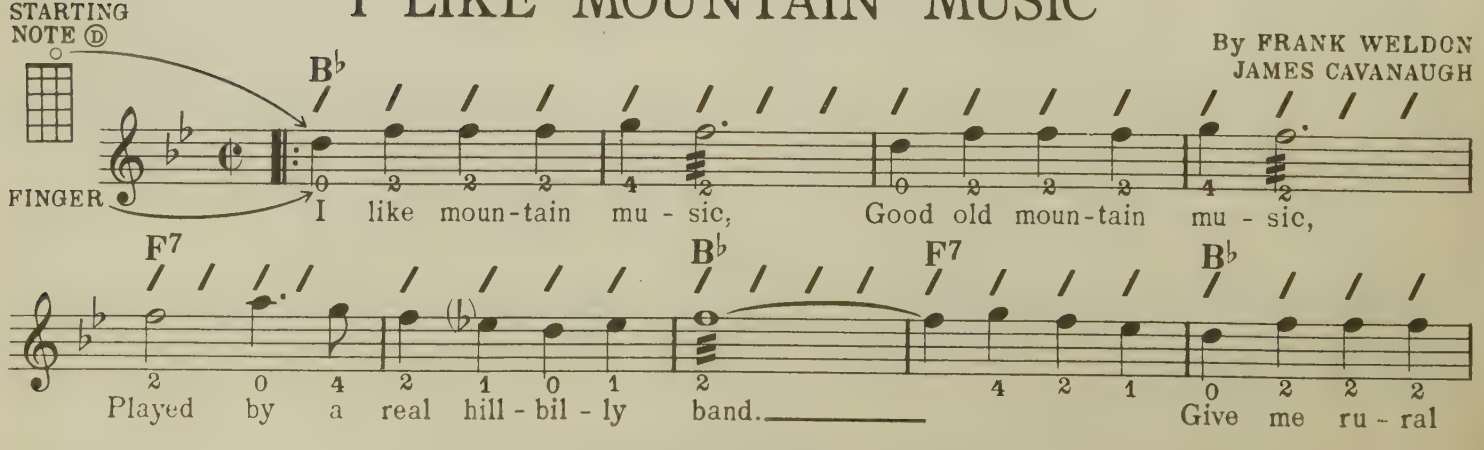


CHORDS NEEDED FOR THE NEXT SONG



I LIKE MOUNTAIN MUSIC

By FRANK WELDON
JAMES CAVANAUGH



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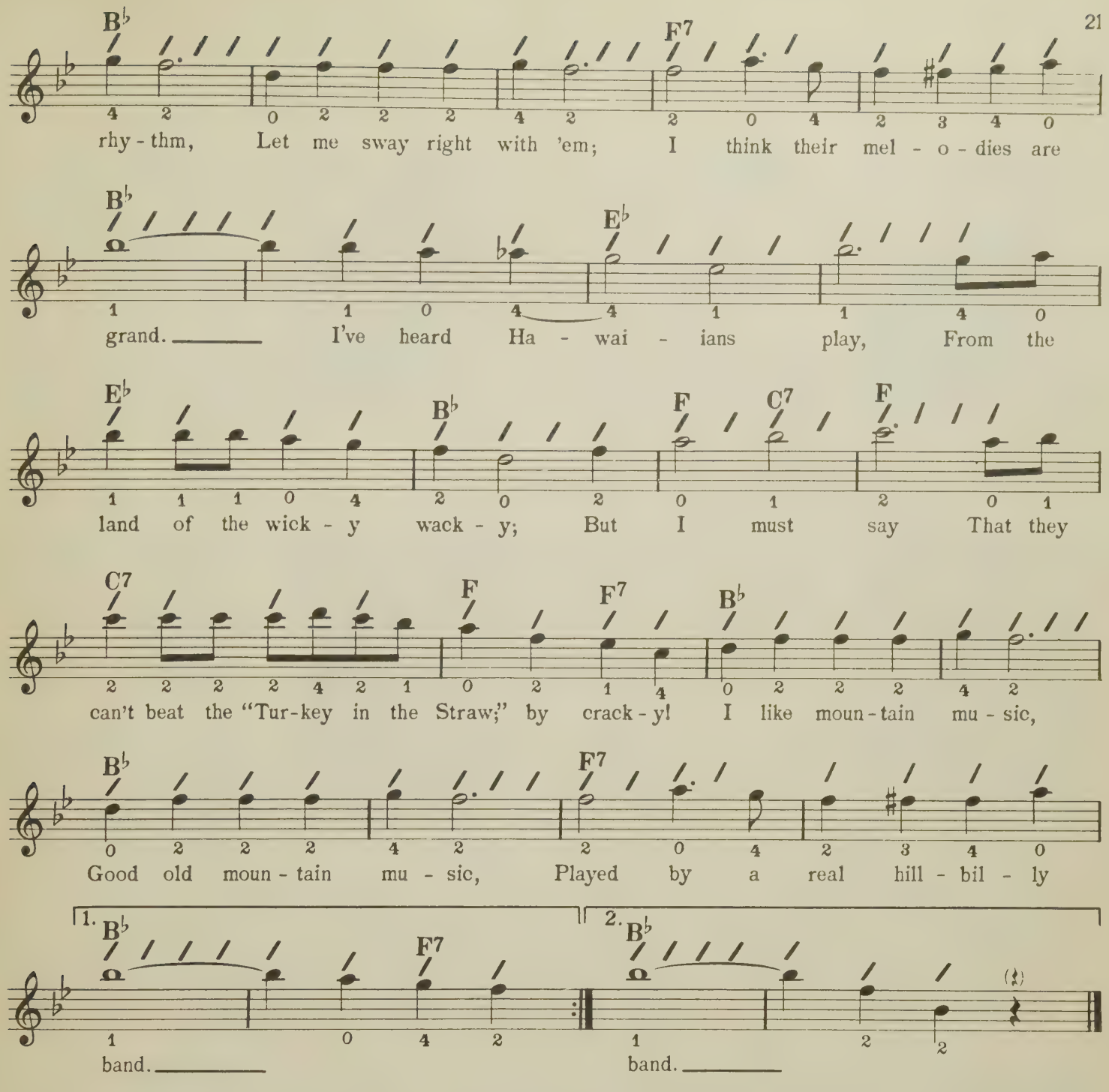
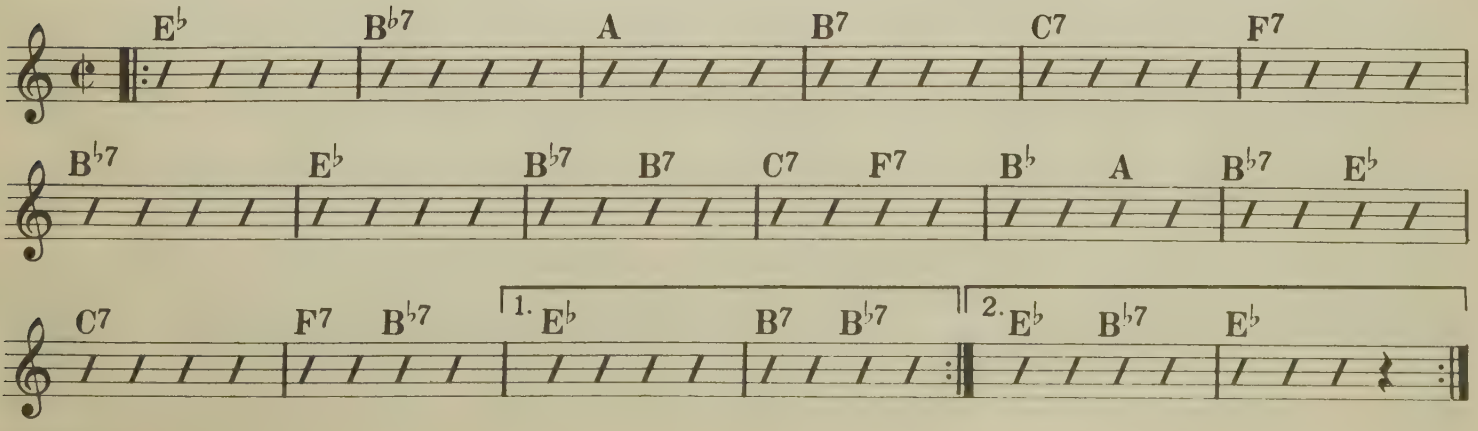
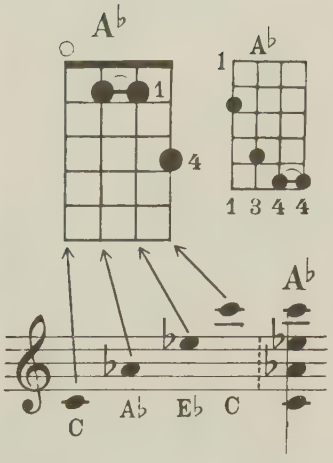


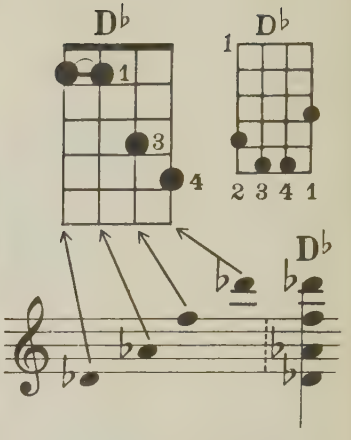
RHYTHM EXERCISE

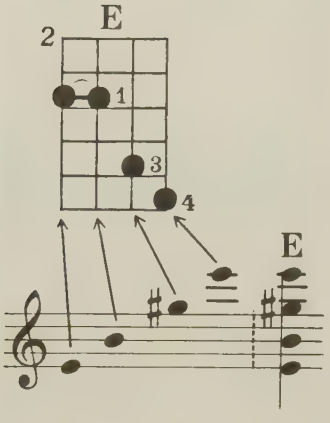
Slowly

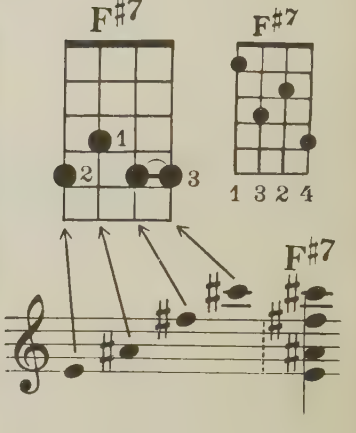


NEW CHORDS





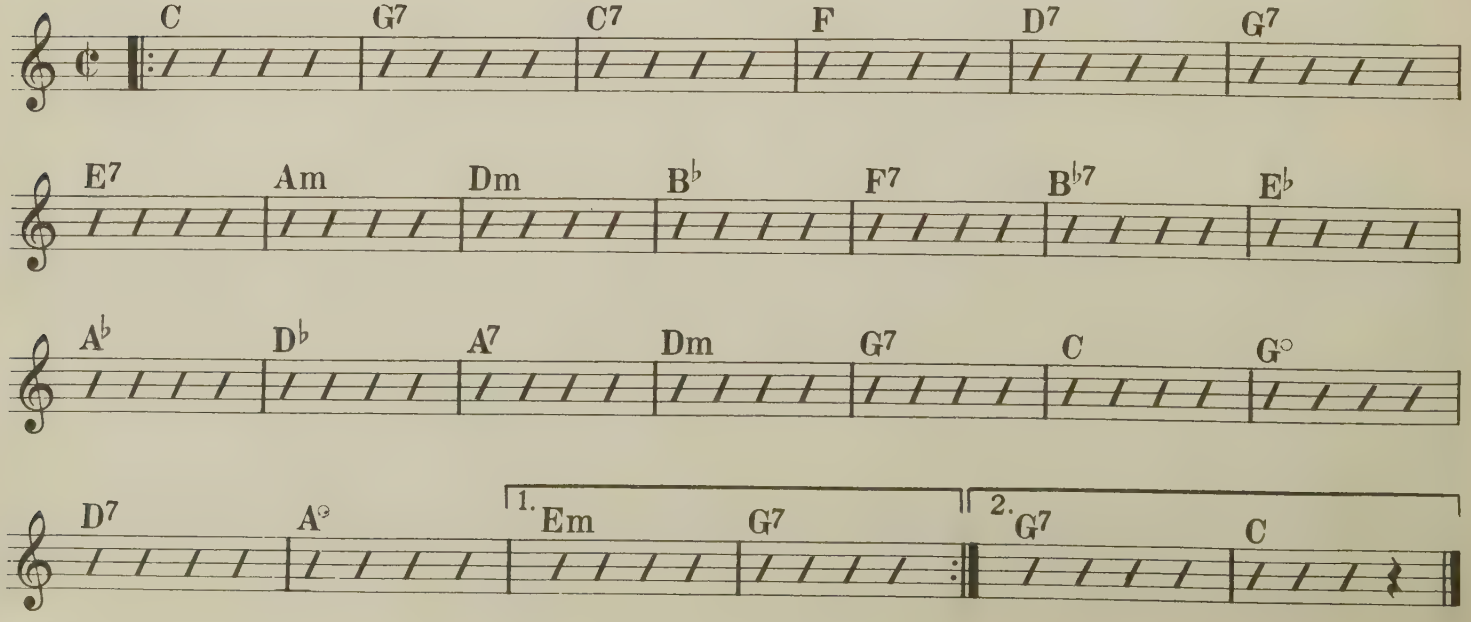




A CHORD REVIEW

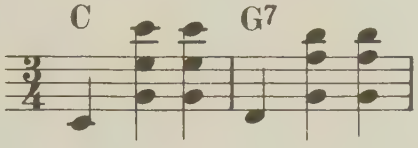
Here is a chord routine that will permit you to apply your choice of rhythms to the chords you have already learned:

RHYTHM EXERCISE

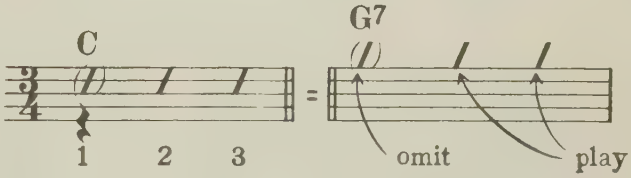


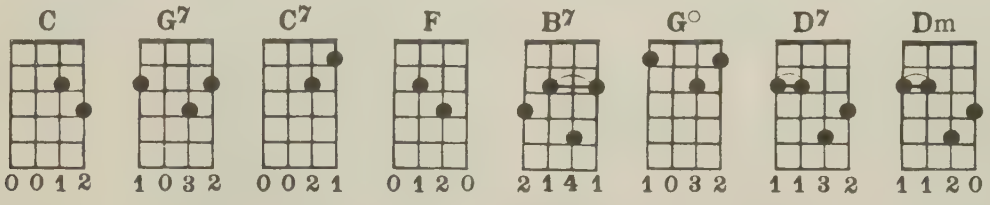
Here is a waltz whose melody is familiar to most everyone. Notice that the "time" signature is $\frac{3}{4}$. The 3 indicates three beats to every measure of music. The 4 indicates that a "1/4th," or quarter note is to be counted as one beat.

If you are playing a chord rhythm as an accompaniment for a voice or an instrument, you may like the effect of striking the lowest note of the indicated chord on the first beat, and then striking the remaining notes of the chord on the 2nd and 3rd beats of the measure in this fashion:



Also, if you are playing rhythm with other instruments you might like the effect produced by omitting the 1st beat of each measure and striking the full chord on the 2nd and 3rd beats.

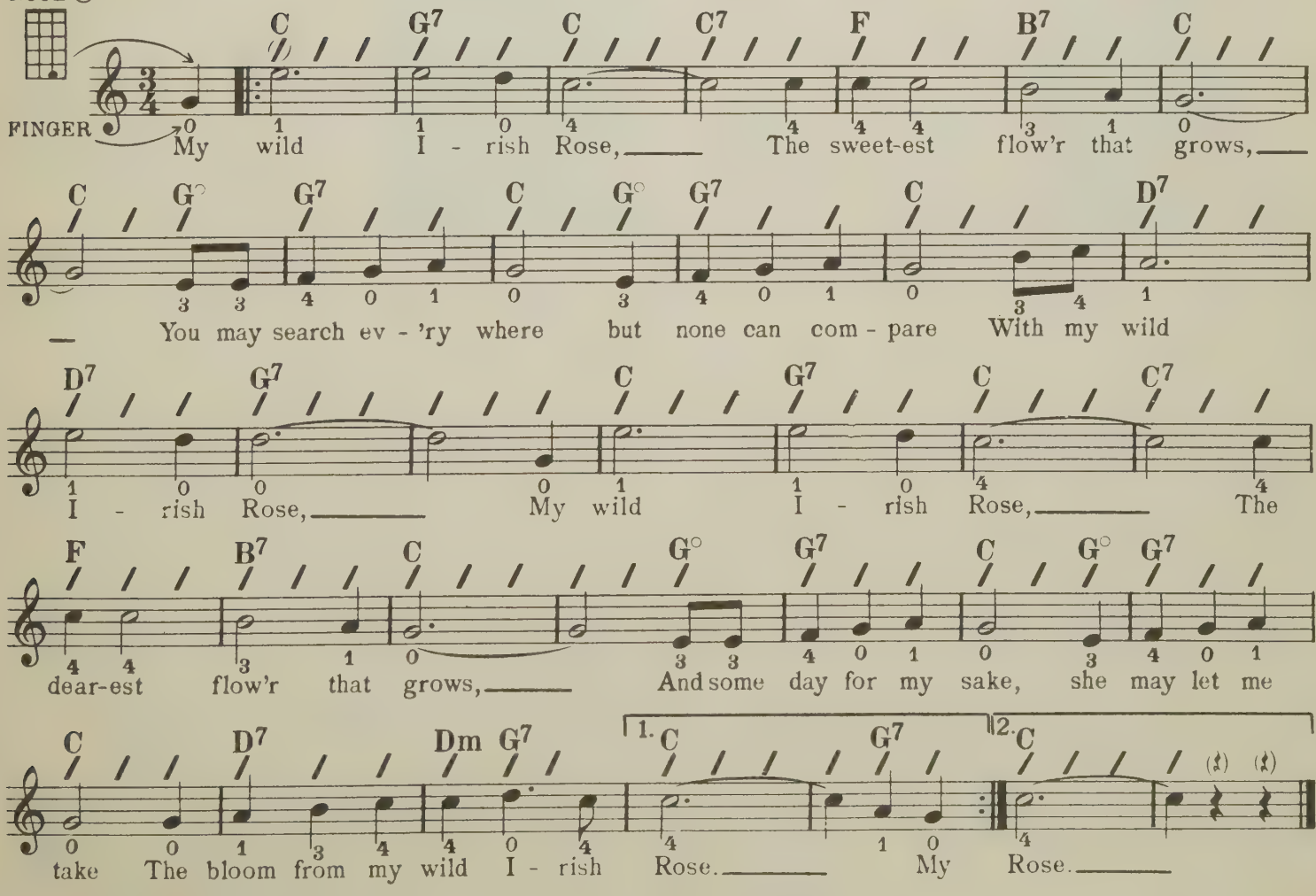




MY WILD IRISH ROSE

STARTING NOTE Ⓖ

Lyric and Music by CHAUNCEY OLCOTT



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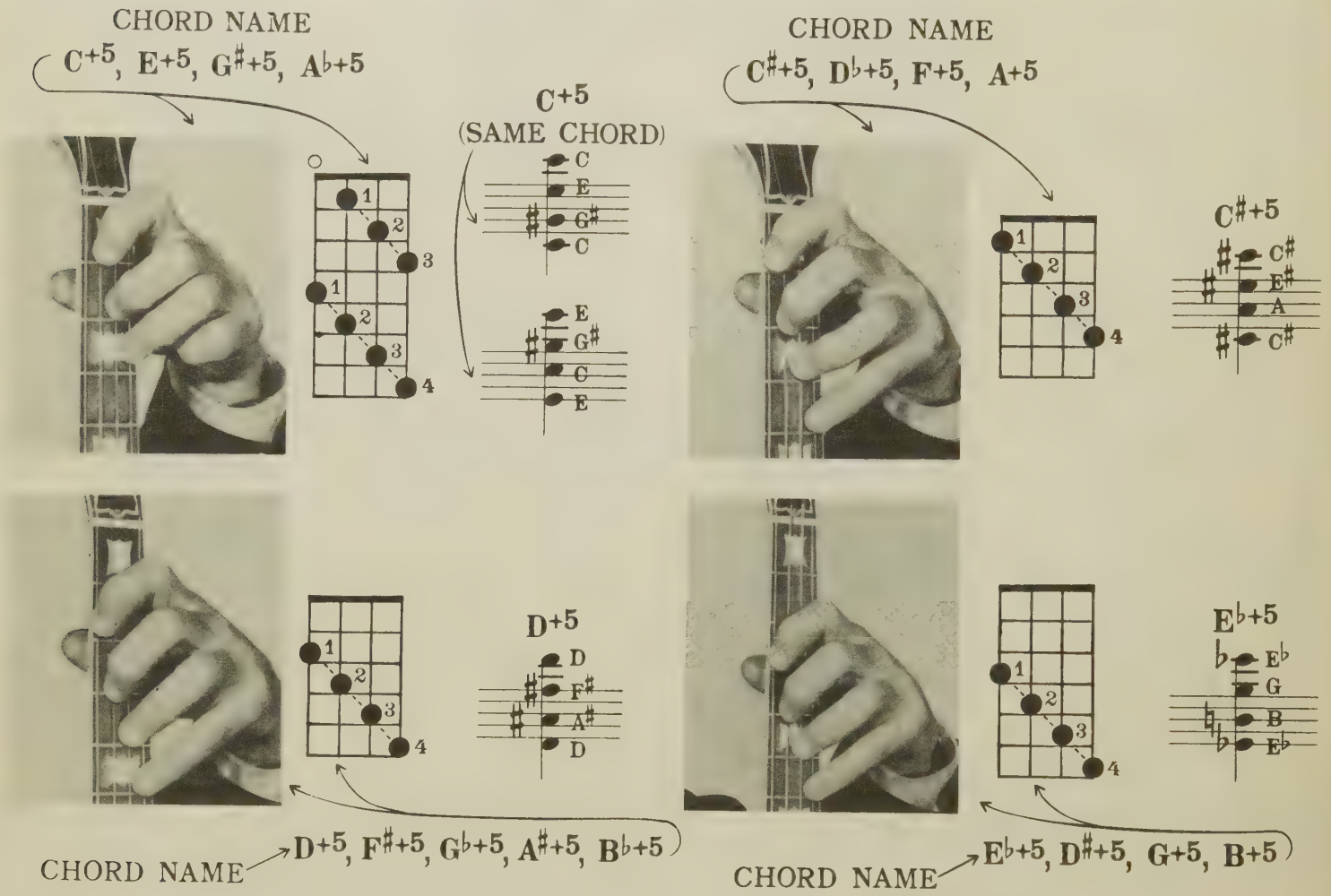
AUGMENTED CHORDS (+5)

FOUR CHORDS: Fingered exactly alike, take care of all of the Augmented 5th chords used in music for the tenor banjo.

The Augmented 5th chord is indicated by the following symbols:

C aug. C aug. 5 C+ or *C+5*

The latter identification (C+5) will be used throughout this folio to indicate the Augmented 5th chord.



Notice that you have a choice of fingerings indicated on the C+5 diagram. Also note that the upper chord is different in fingering. This results from the use of the open C string in this, the lowest in pitch of all augmented chords.

If you will consider the 4th finger as a basis of augmented 5th chord, the following table of fingerings will apply:

The "C" chord group can be made on the following frets:

3rd – 7th – 11th – 15th & 19th.

The "C#" chord group can be made on the following frets:

4th – 8th – 12th – 16th.

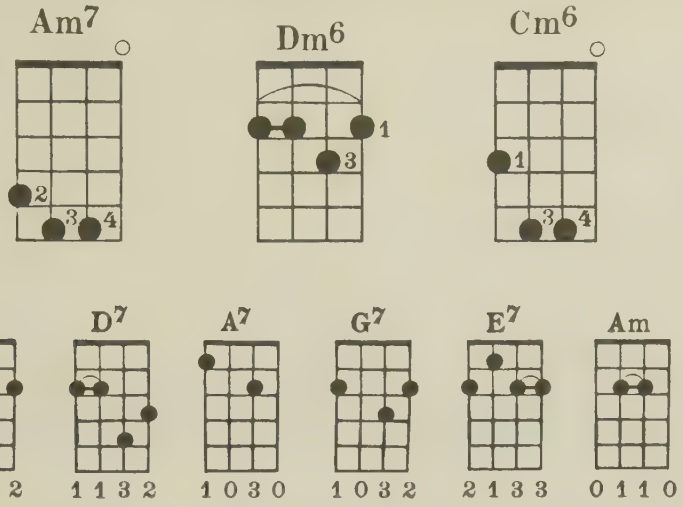
The "D" chord group can be made on the following frets:

5th – 9th – 13th – 17th.

The "E♭" chord group can be made on the following frets:

6th – 10th – 14th – 18th frets.

Here is a well known Standard Song that introduces two new types of chords; the Minor 6th and Minor 7th. Here is an opportunity to try a variety of strokes with this familiar melody.



BYE BYE BLACKBIRD

Music by RAY HENDERSON
Words by MORT DIXON

STARTING NOTE Ⓑ

FINGER

G D7 G
Pack up all my care and woe, Here I go sing - ing low,

G A7 Am7 D7
Bye Bye Black - bird, Where some - bod - y waits for me,

D7 G
Sug - ar's sweet, so is she, Bye Bye Black - bird.

G7 Dm6 E7 Am
No one here can love and un - der - stand me, Oh what hard luck sto - ries They all

Cm6 D7 G D7 Dm6 E7
tell me; Make my bed and light the light, I'll ar - rive late to - night,

Am D7 1. G D7 2. G
Black - bird Bye Bye. Bye.

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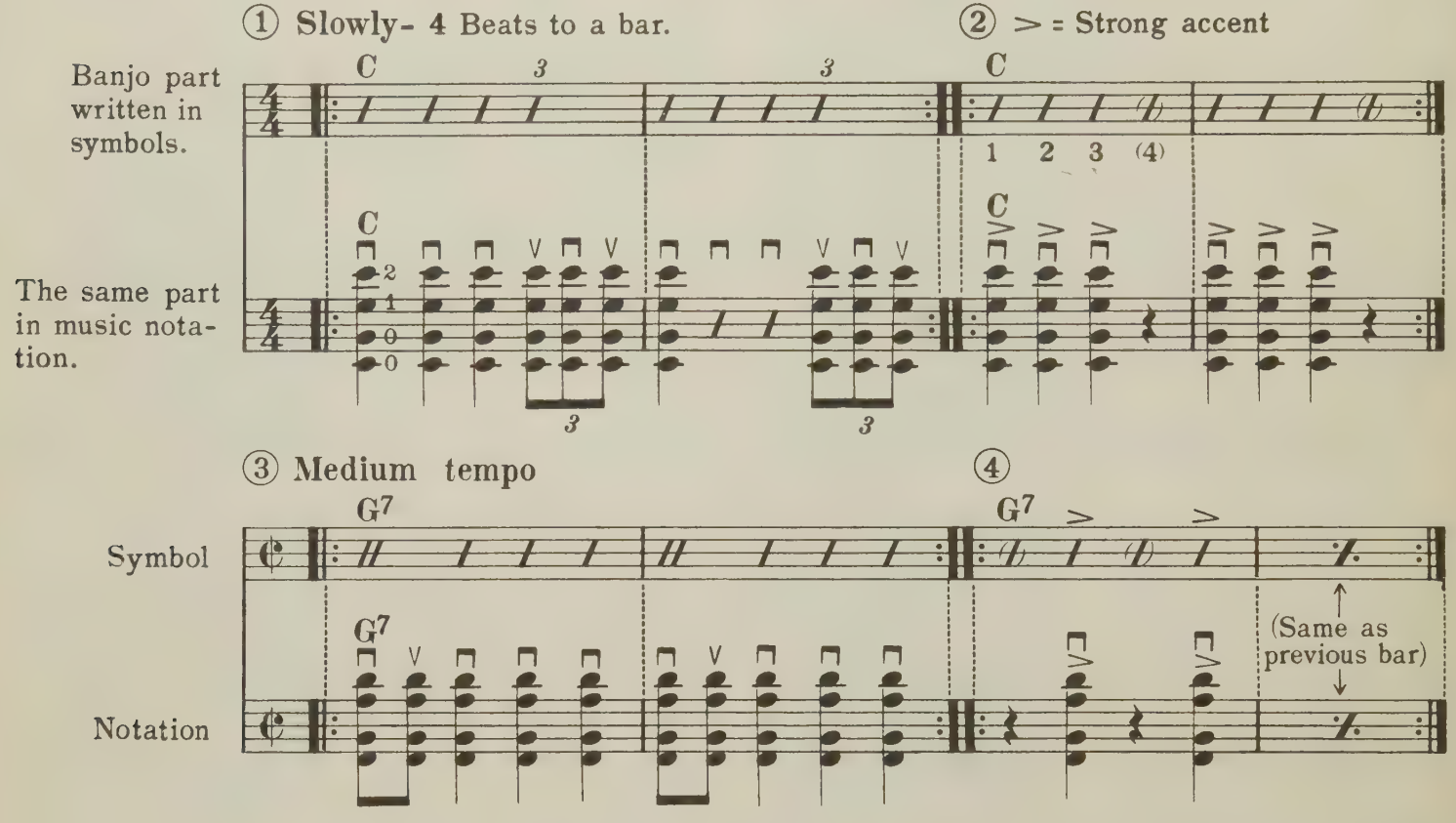
DIXIELAND RHYTHMS

The Banjo has always been identified with Dixieland music. In most of the early Dixieland combos the banjo was always used in place of the piano for harmony and rhythm. This preference for the banjo originated in and around New Orleans where marching or parade bands were much in demand for political or holiday parades, not to mention funerals. Today it is quite a common occurence to find both the banjo and piano used with a standard Dixieland combination.

Rhythm banjo in today's "dixie" groups is confined more or less to simple fundamental strokes like the following:

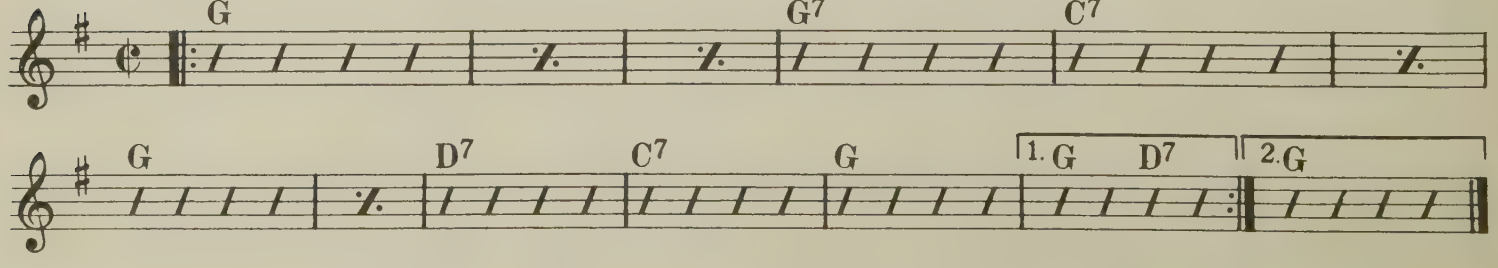


(1) You may use this triplet on any of the four beats when playing a slow tempo.

(2) Here is a common beat that is traditional. You will hear this in many arrangements. Every instrument in the band will play this rhythm with the exception of the instrument playing the melody. This effect is more pronounced when used in a slow tempo

(3) As the tempo of a combo's selections increase in pace, the banjo may employ eighth note groups.

(4) Here is the real favorite! A strong accent on the 2nd and 4th beats while very simple to execute is the most effective of all beats. This stroke may be used on slow numbers, but is a "must" on all fast tempos. Here is a short chord routine. Try some of the above ideas at different tempos.



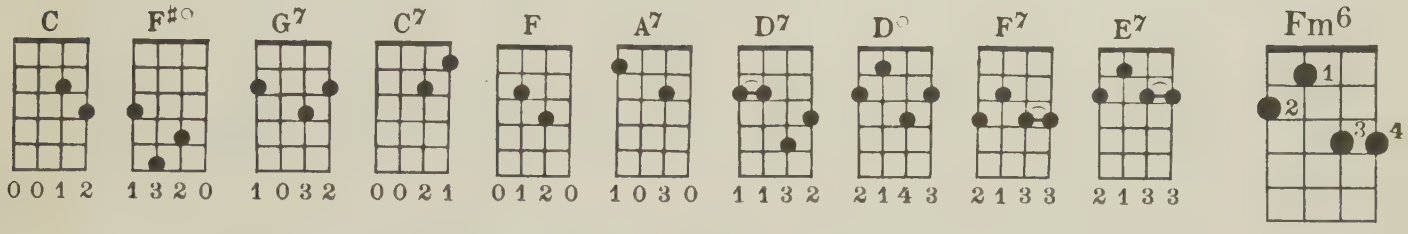
ALSO USE THE CHORD SEQUENCE ON PAGE 22.

The next tune is played by many Dixieland combos.

(1) First learn the chords; then practice the changing of one chord to another.

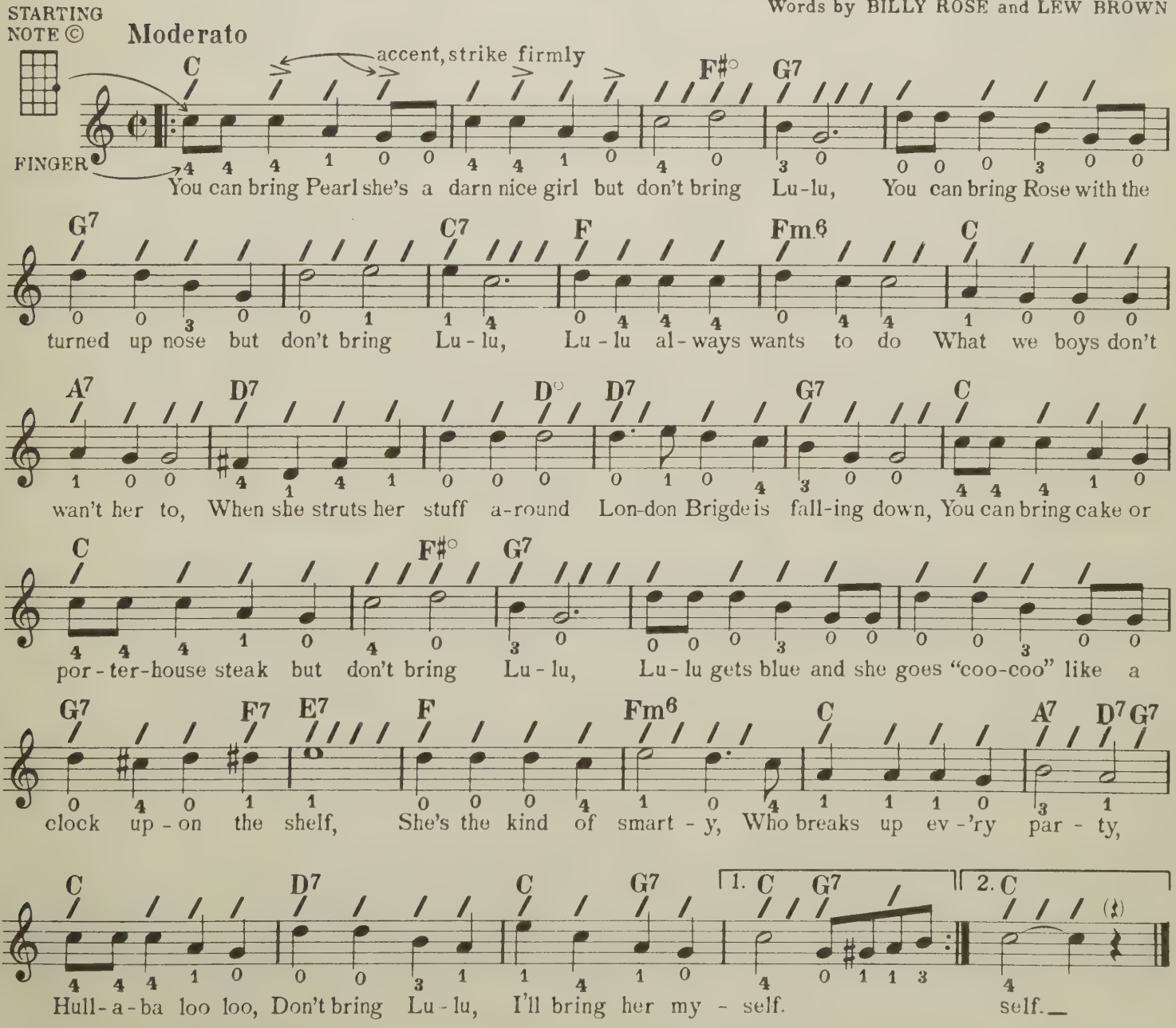
(2) Start with a medium slow tempo and learn to play the rhythm part from start to finish without stopping.

(3) Try some of the strokes discussed on page 3.



DON'T BRING LULU

Music by RAY HENDERSON
Words by BILLY ROSE and LEW BROWN



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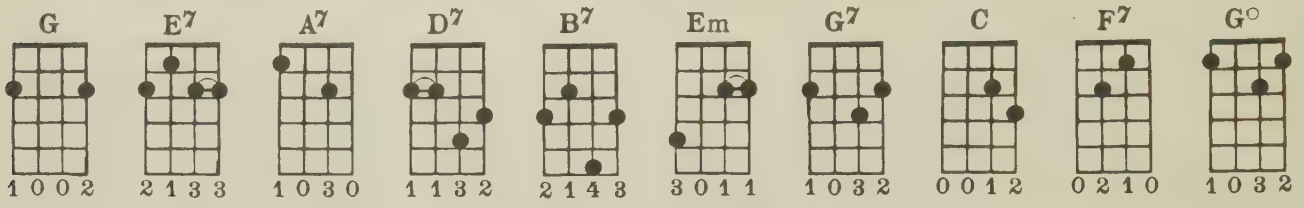
"ROCK" STROKES

Play the next song in a slow tempo after you have mastered the necessary chord changes. Notice the top "single" line (1) has the suggested strokes clearly marked. This sparing use of the triplet, with each triplet accented, might be called a modified "Rock" beat.

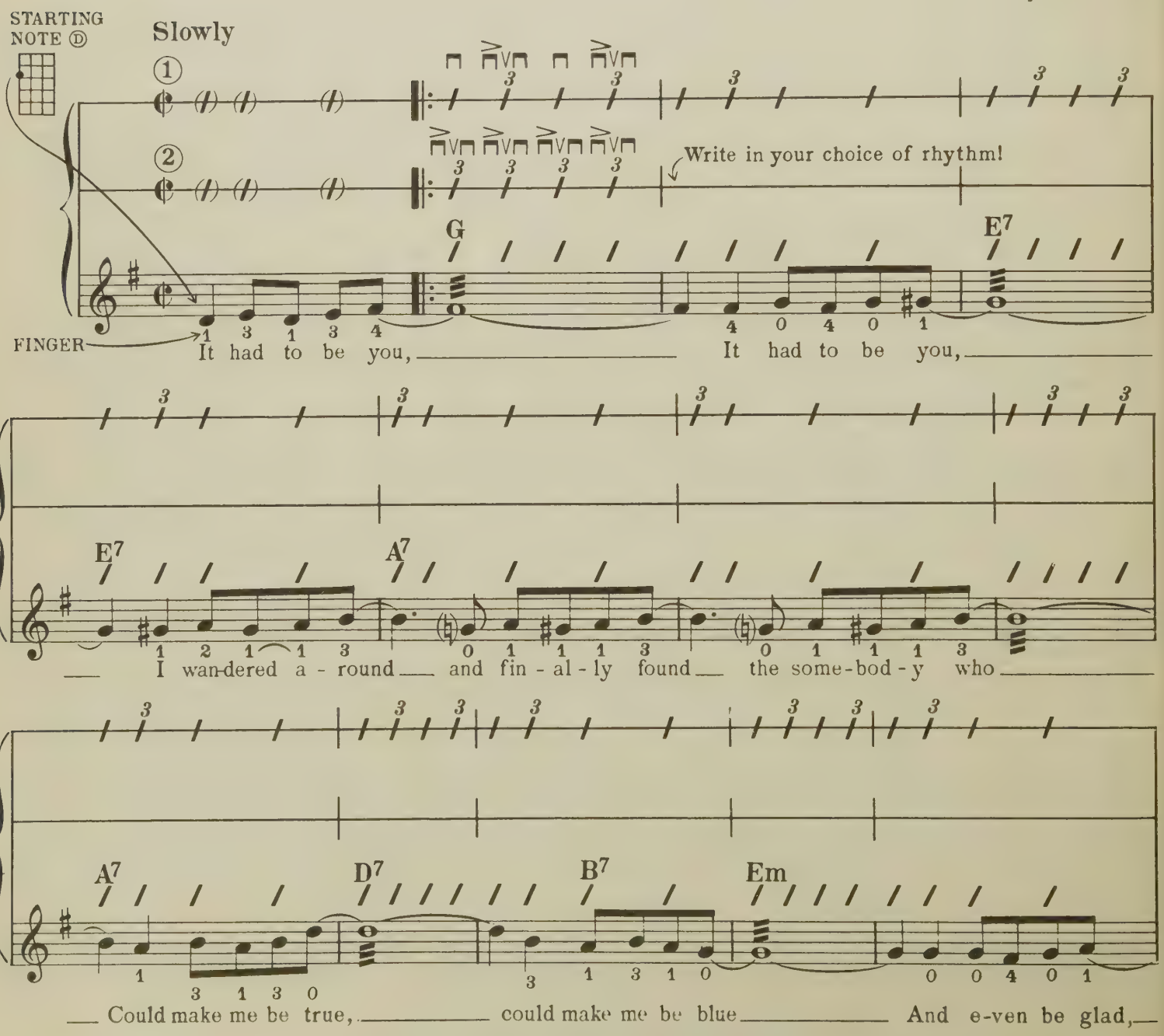
The second line (2) has a "full Rock" rhythm of triplets on every beat. This is suggested as a pattern for the second chorus. However, as you can see, this line has been left open for you to write in the rhythm you like best.

THE FOLLOWING CHORDS ALREADY LEARNED, ARE USED IN THIS NEXT SONG:



IT HAD TO BE YOU

Music by ISHAM JONES
Words by GUS KAHN



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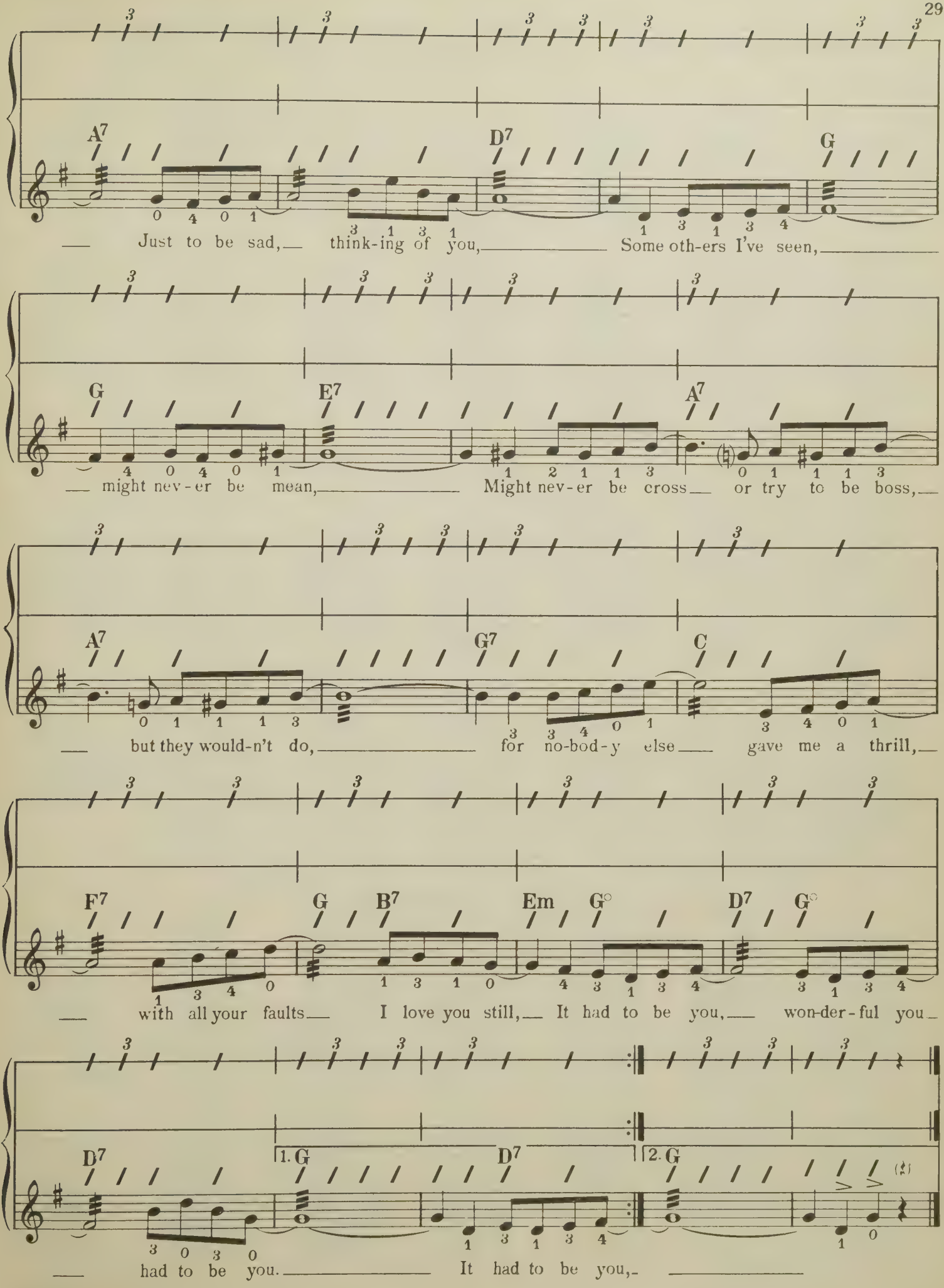
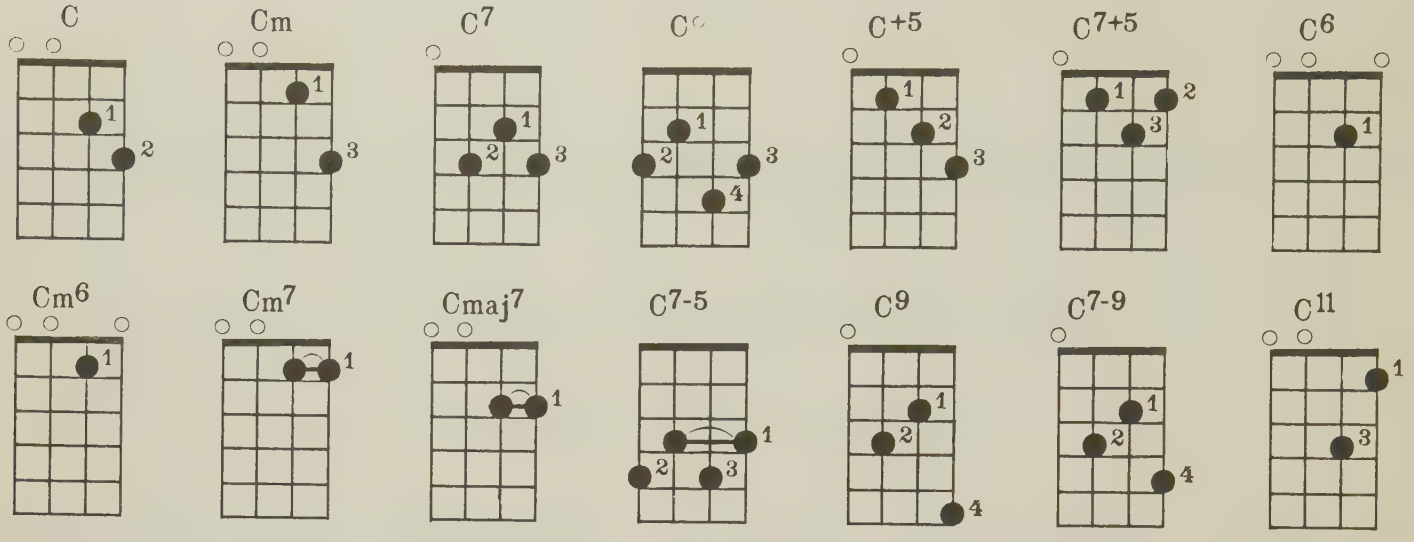
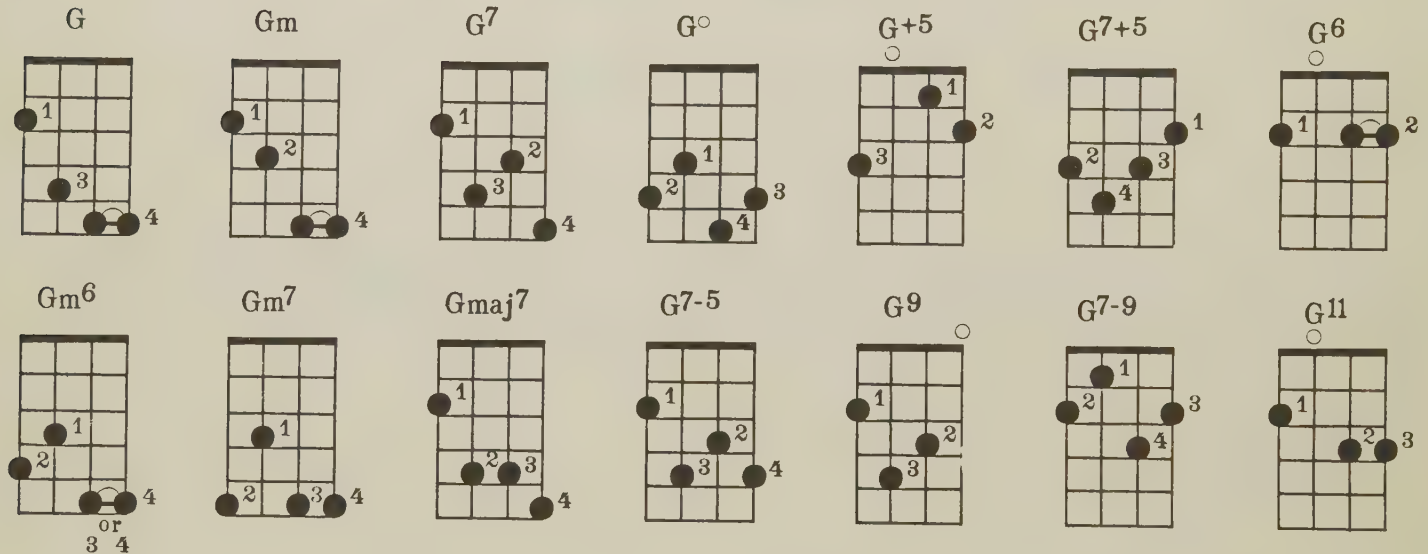

A7 D7 G
Just to be sad, think-ing of you, Some oth-ers I've seen,
G E7 A7
might nev-er be mean, Might nev-er be cross or try to be boss,
A7 G7 C
but they would-n't do, for no-bod-y else gave me a thrill,
F7 G B7 Em G° D7 G°
with all your faults I love you still, It had to be you, won-der-ful you
D7 1. G D7 2. G
had to be you. It had to be you,

COMPLETE BEST CHORDS OF THE FIRST POSITION

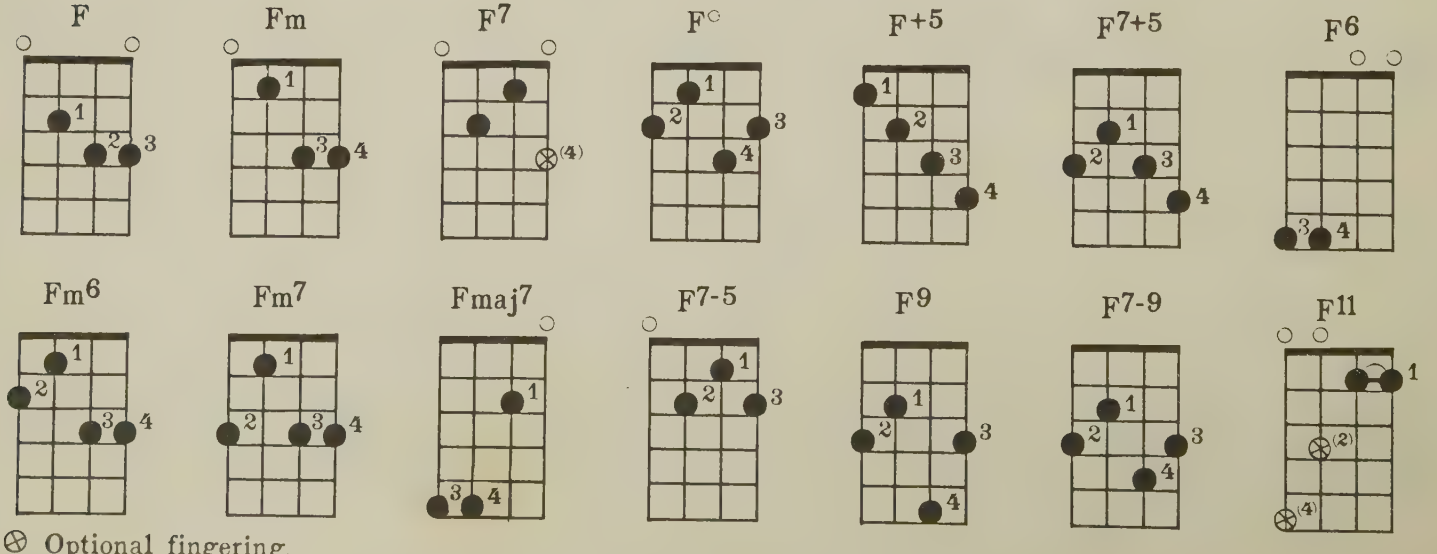
ALL "C" CHORDS



ALL "G" CHORDS

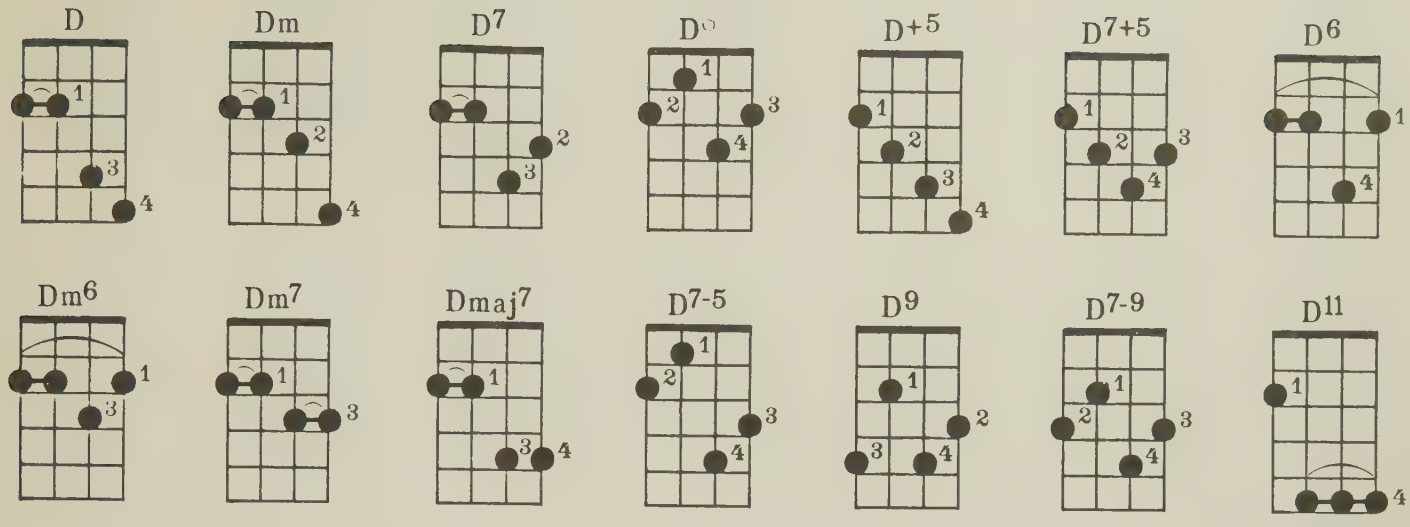


ALL "F" CHORDS

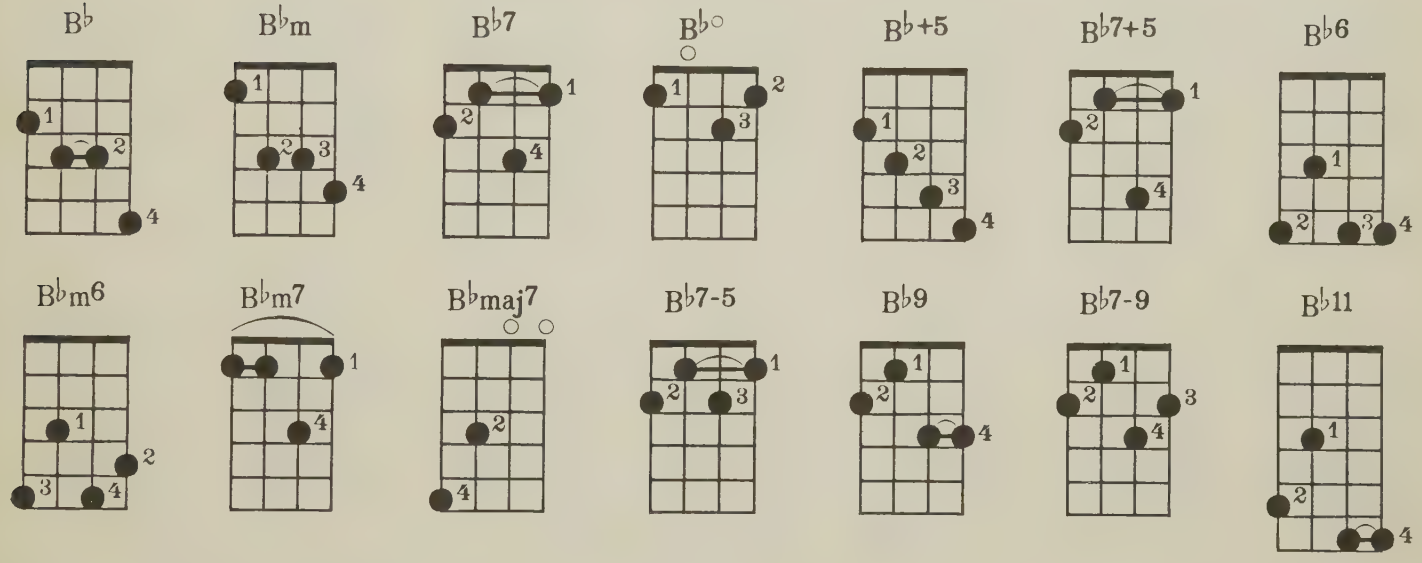


⊗ Optional fingering.

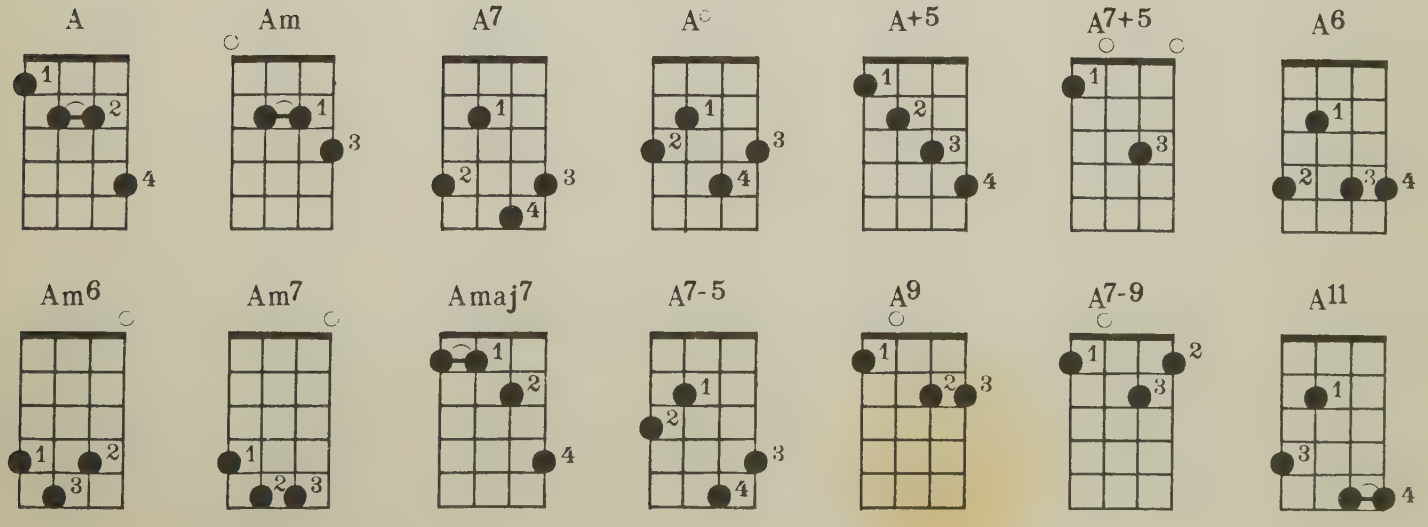
ALL "D" CHORDS



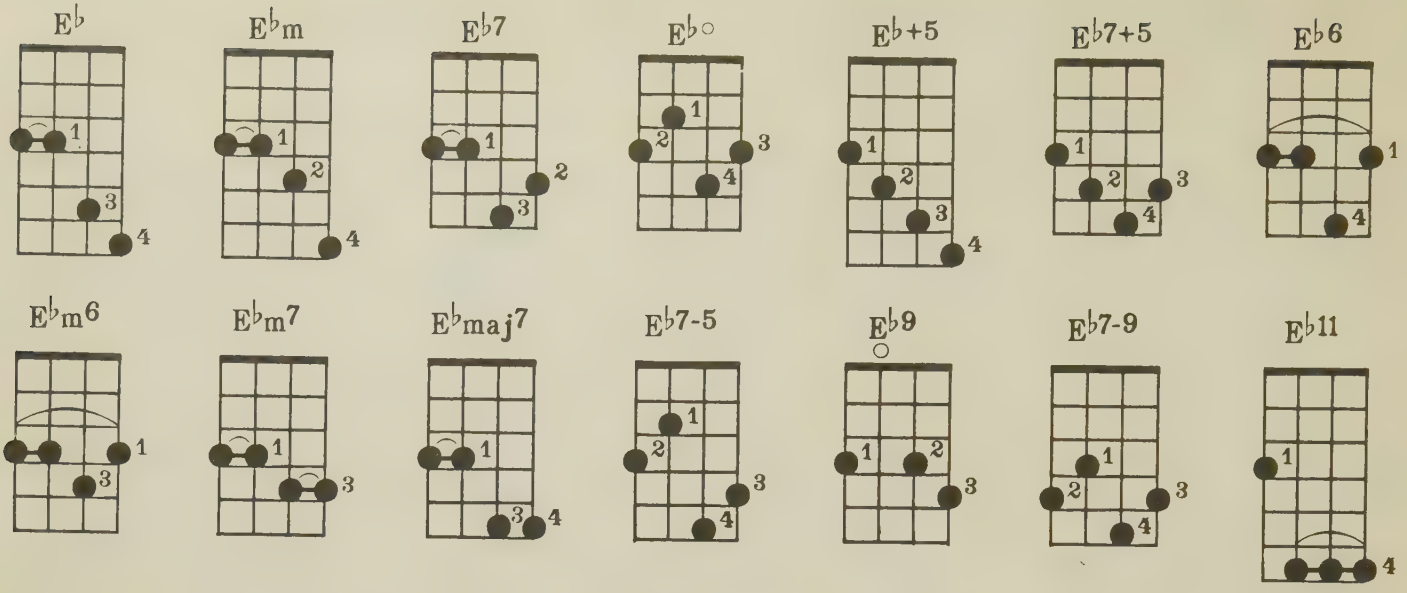
ALL "B♭" OR "A♯" CHORDS



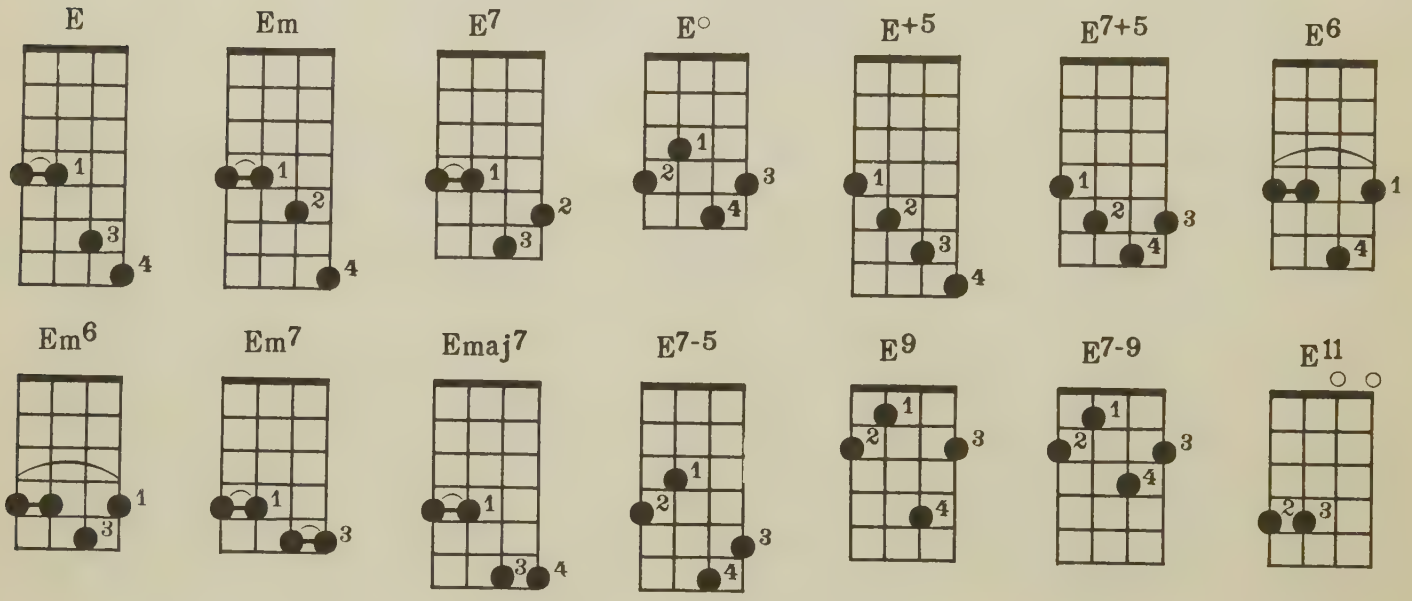
ALL "A" CHORDS



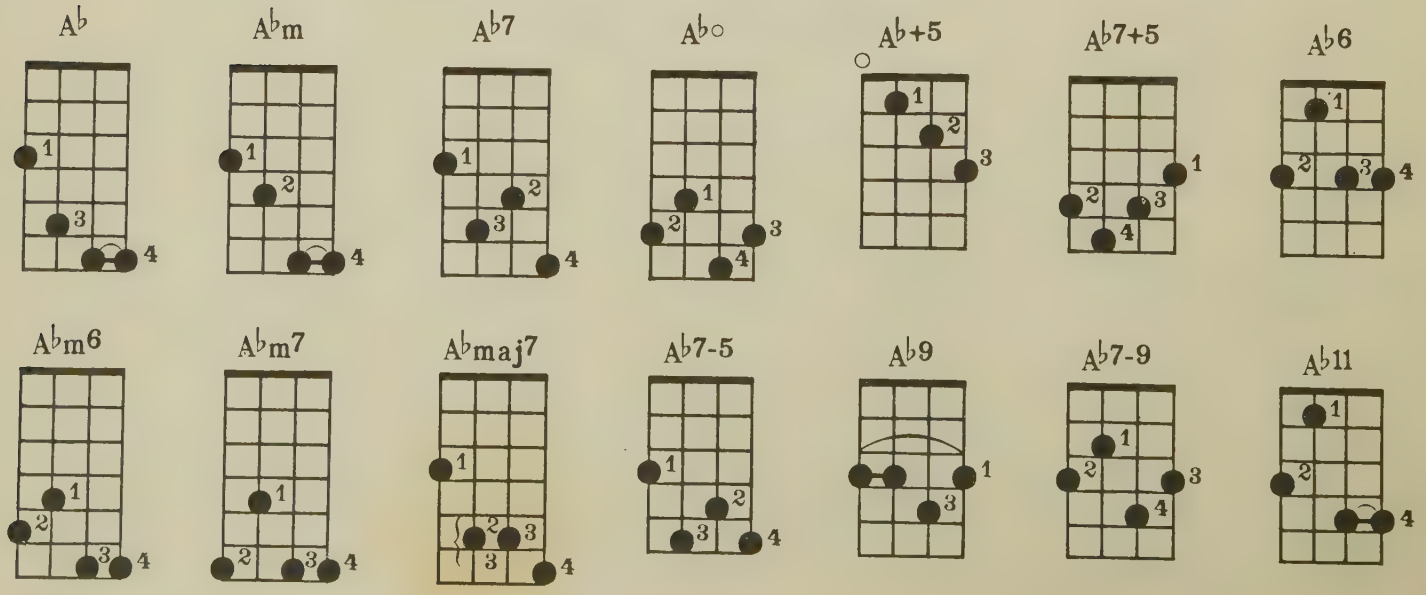
ALL "E♭" OR "D♯" CHORDS



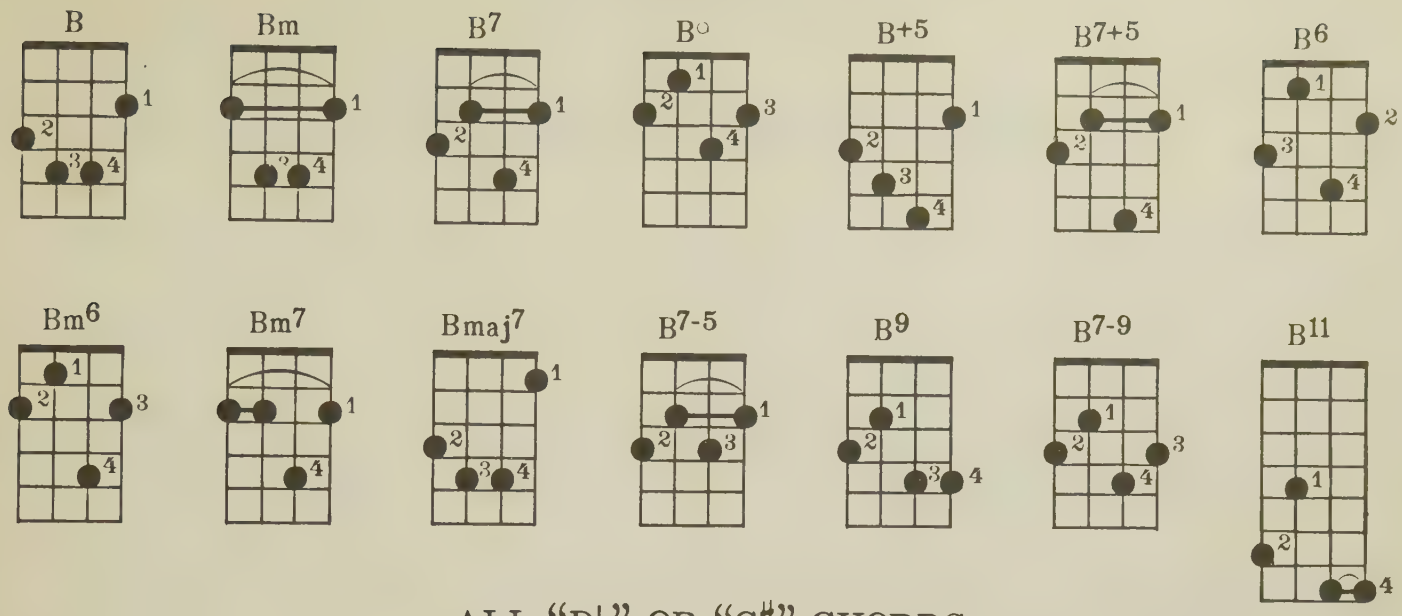
ALL "E" CHORDS



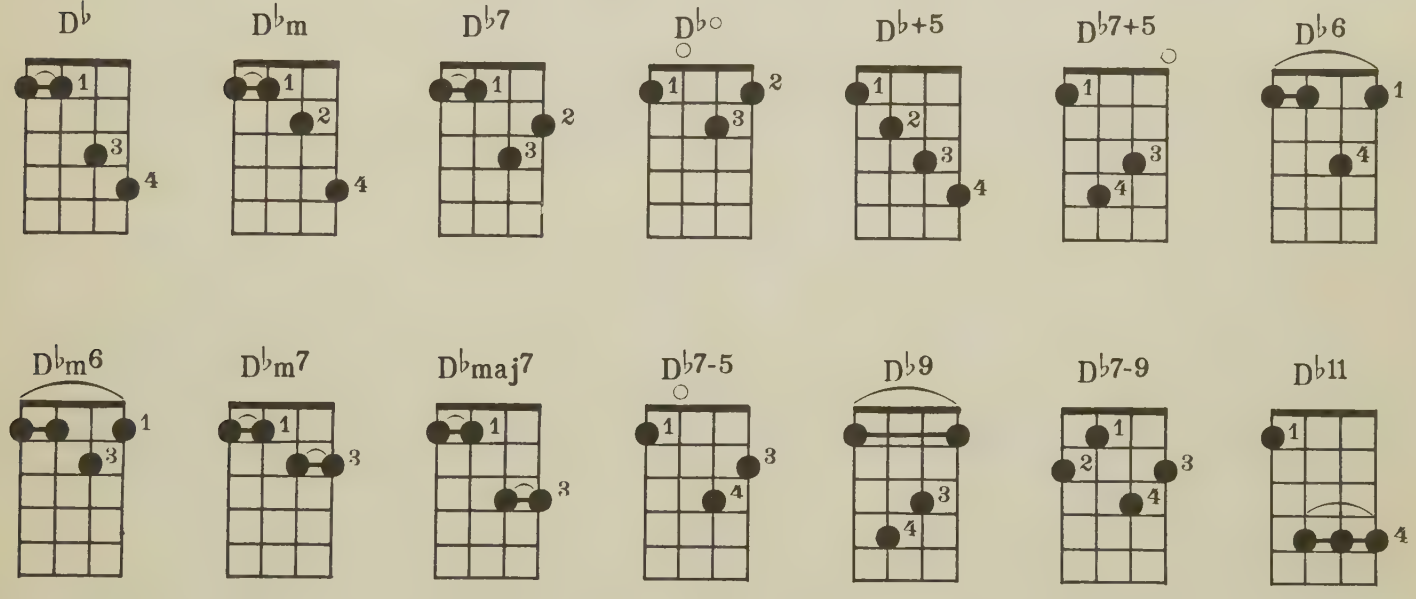
ALL "A♭" OR "G♯" CHORDS



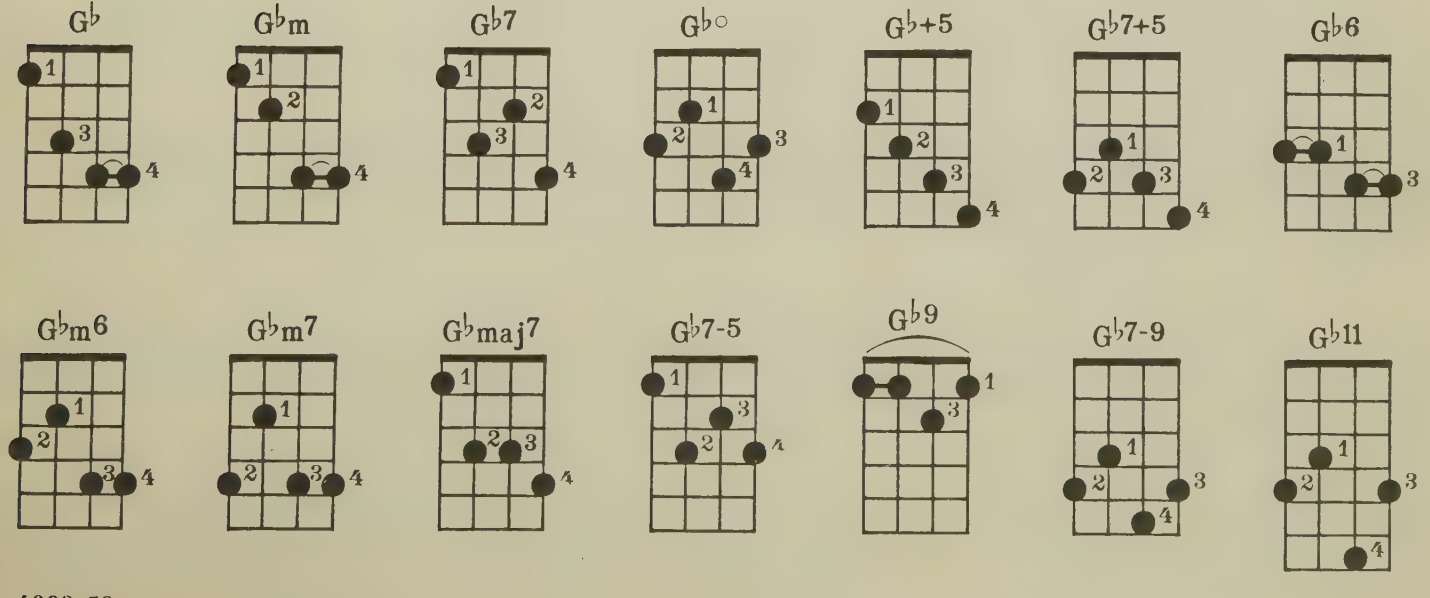
ALL "B" OR "C♭" CHORDS



ALL "D♭" OR "C♯" CHORDS



ALL "G♭" OR "F♯" CHORDS

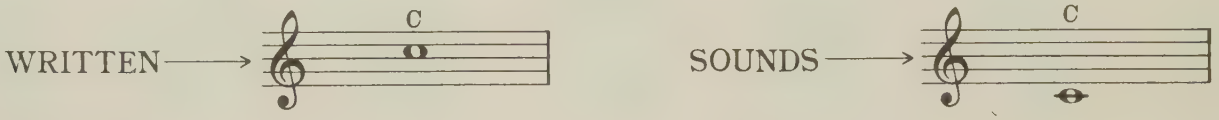


PART 2

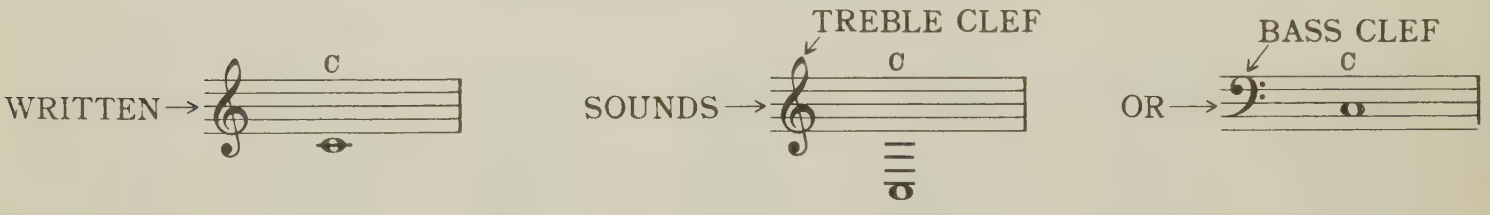
HOW TO PLAY MELODY

This portion of the song folio will be devoted mostly to single string technique, i.e., its playing by music notation.

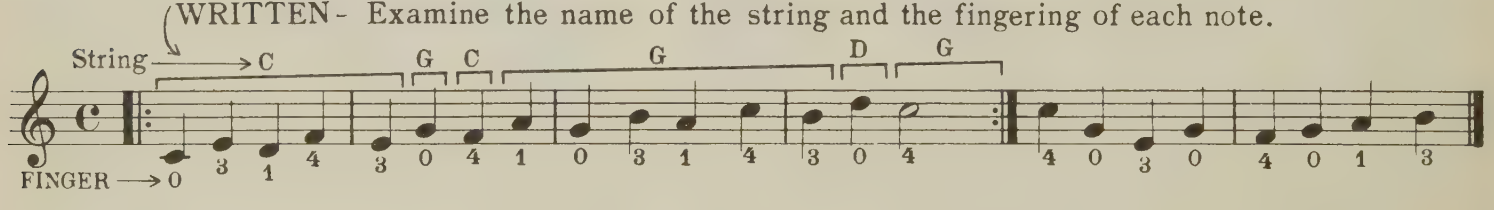
All banjo music sounds one octave lower than it is written! Therefore middle "C" sounding one octave lower would look like the next example in notation.



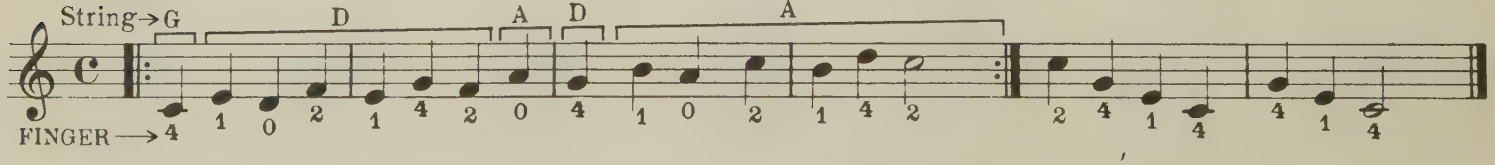
The lowest note on the banjo, a "C", sounds one octave below:



This difference of the written note to its sound on the banjo has one problem for the student. He must gradually learn to play all song copies one octave higher. This "octave higher" sound will give the banjo effect that the player expects and it will produce more "punch." The next examples will demonstrate the difference in sound between the *written* and the *octave higher* sound:



THE SAME SCALE, FINGERED TO SOUND ONE OCTAVE HIGHER.



Right here it would be well to remind you that this folio has been designed primarily as a simple method whereby you might be able to play popular songs. To confuse this type of "direct purpose" teaching with a well graded study course, would be a mistake and an injustice to the author.

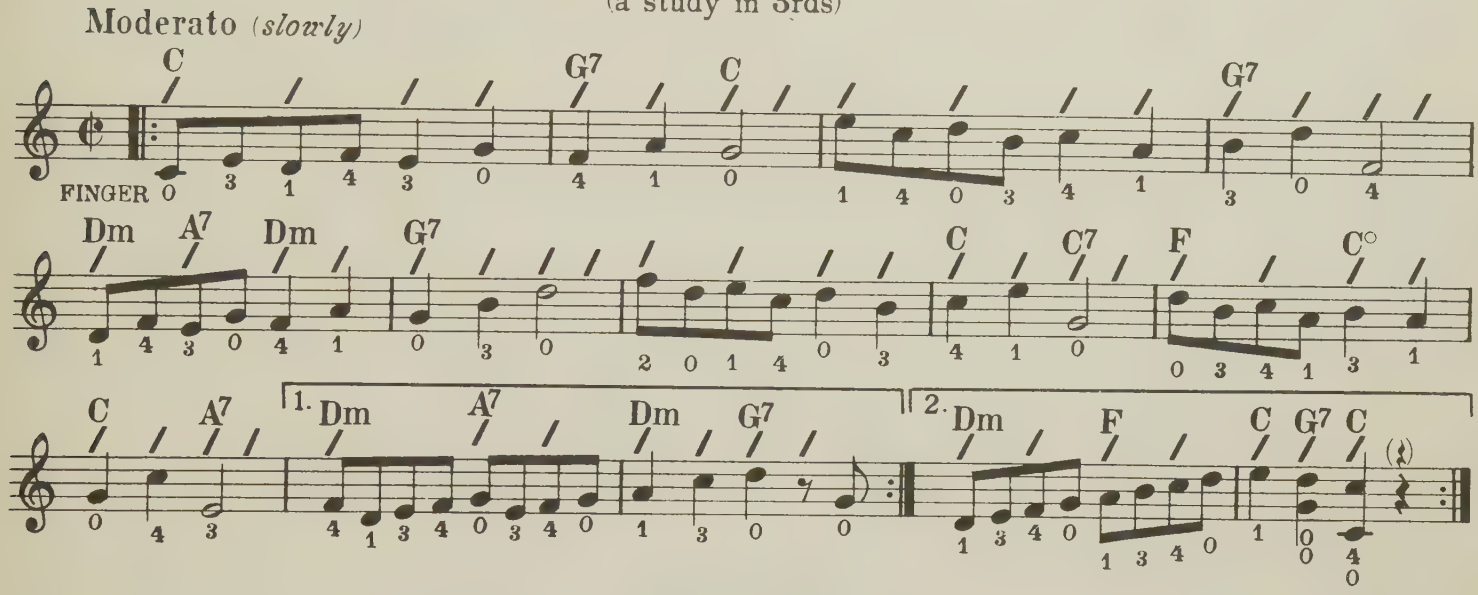
Again, to pursue the subject of transposition from octave to octave, would be very impractical, as available space would not be adequate for page after page of technical instruction. Hereafter, the author will introduce only as much technical information as you will need for the problems at hand.

The author assumes that you have been able to play most, if not all of the songs in Part 1. If not, you are reminded to reread all introductory material on pages 2 thru 9.

BE ABLE TO PLAY THE EXERCISES BELOW IN A MODERATE TEMPO BEFORE PROCEEDING WITH THE SONGS THAT FOLLOW!

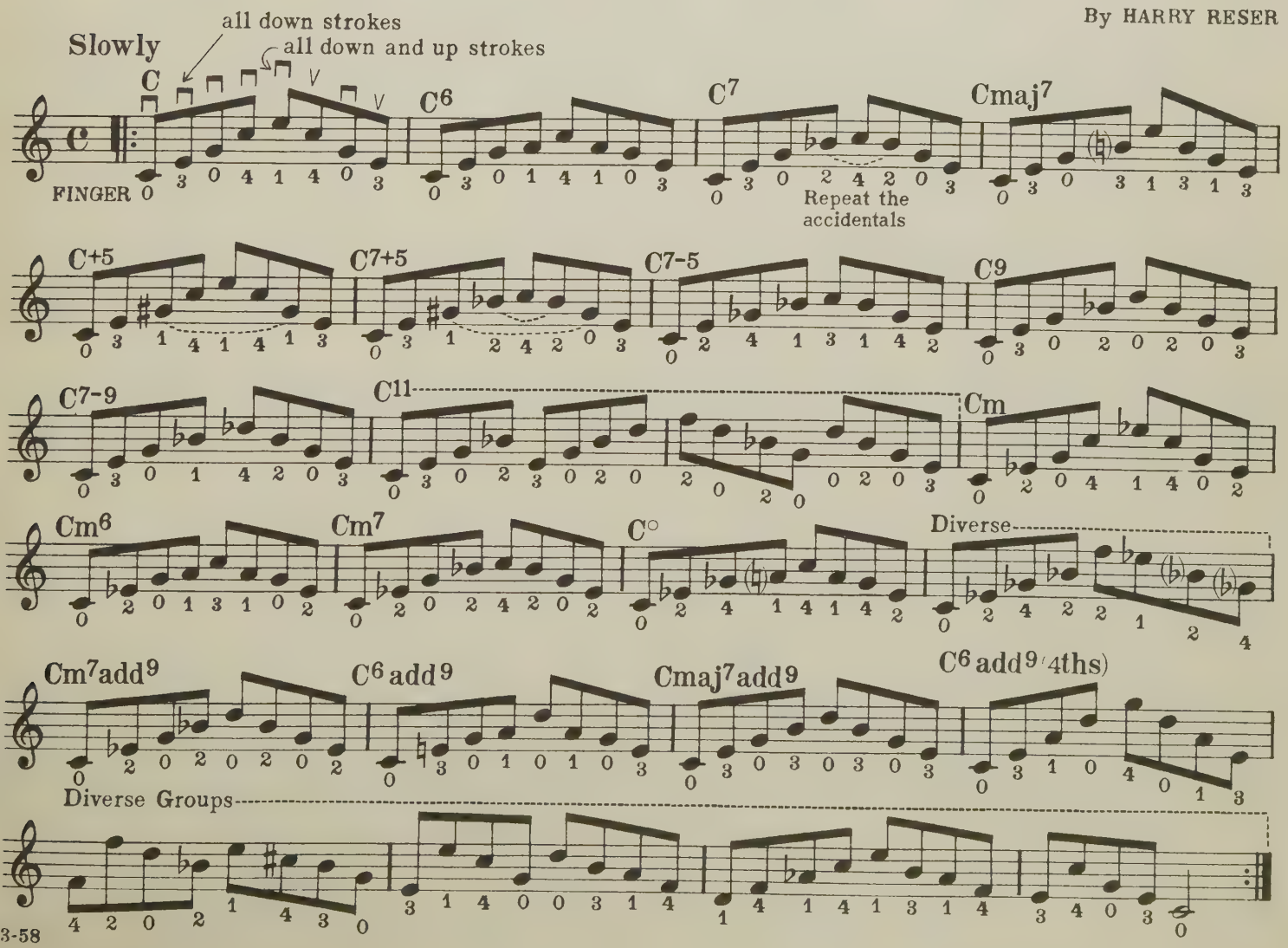
WHO'S ON 3RD?

(a study in 3rds)

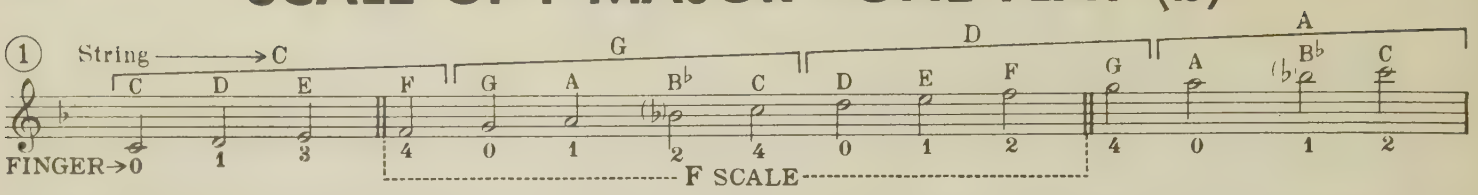


BROKEN CHORD STUDIES

By HARRY RESER



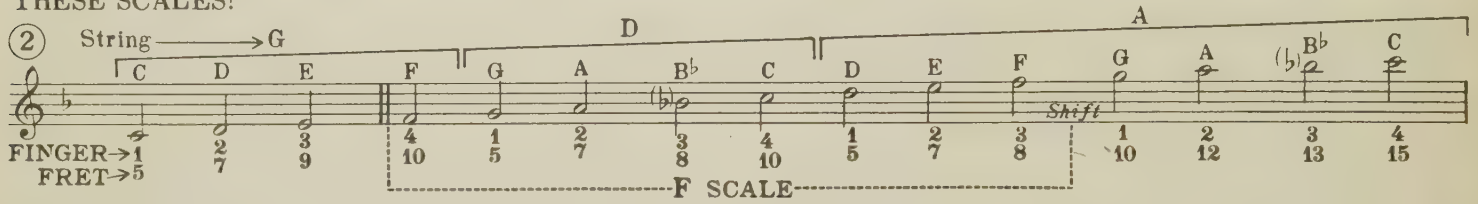
SCALE OF F MAJOR—ONE FLAT (b)

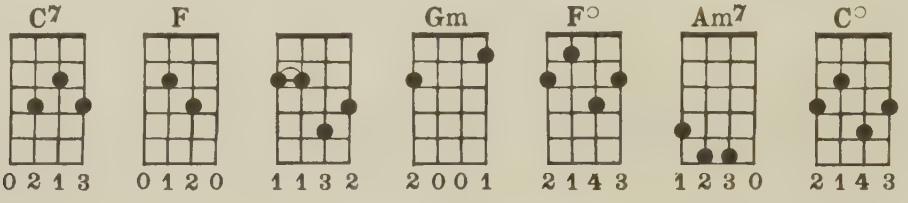


The scale above (1) is written in correct banjo notation. Remember to flat every "B" in this or any song having a signature of one flat.

The scale below (2) shows the same notes, but the *different fingering*. *Fret and string information* make this scale sound an octave higher than scale (1).

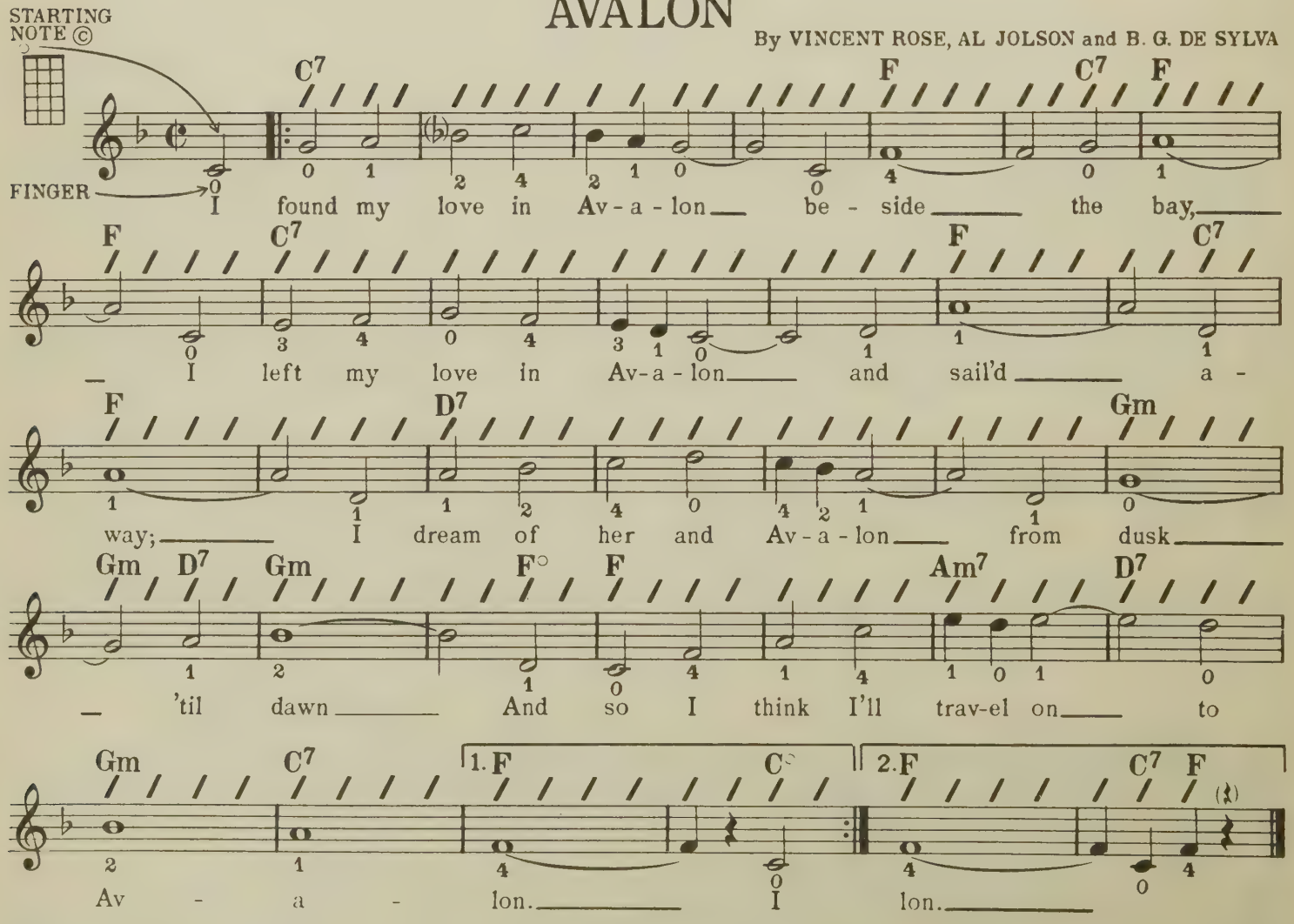
REMEMBER THE SHAPES OR "PATTERNS" MADE BY THE FINGERS WHEN PLAYING EACH OF THESE SCALES!





AVALON

By VINCENT ROSE, AL JOLSON and B. G. DE SYLVA



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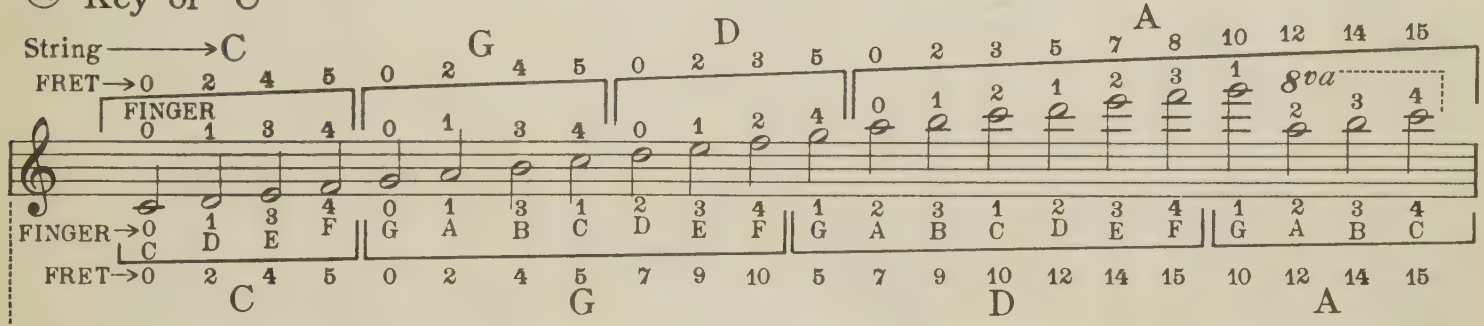
MAJOR AND MINOR SCALES

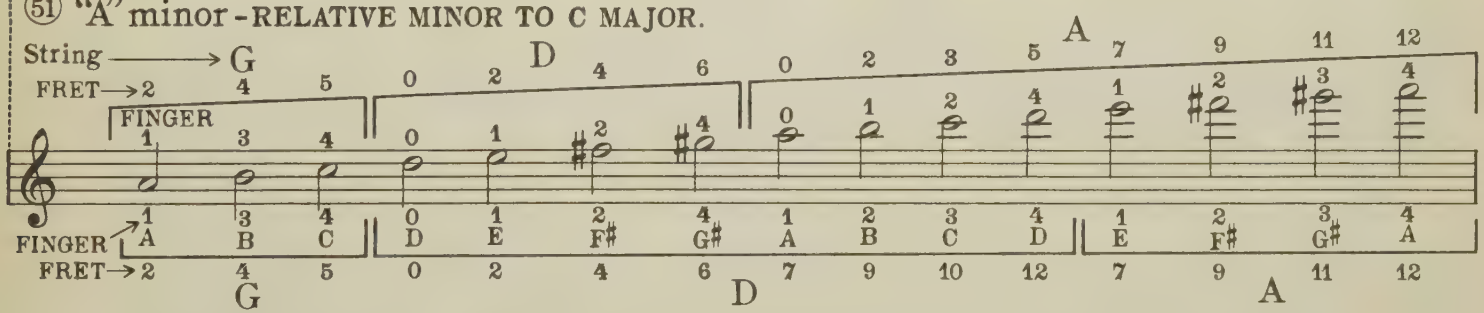
Scales are a very revealing test for an instrumentalist. If one is sincere in wanting to master the fundamentals of banjo technique he, or she, will not balk at spending some time learning these same fundamentals. Scales will not interest the player who is satisfied to play a few basic chords and strum them with a few easy rhythms. However, so that all types of player interest may be catered to, the first group of complete major and minor scales is offered here.

EACH SCALE IS FINGERED IN TWO WAYS. AFTER LEARNING THE FINGERINGS OF EACH SCALE PLAY THEM WITH VARIOUS PICKING.

★⑤⓪ Key of "C"

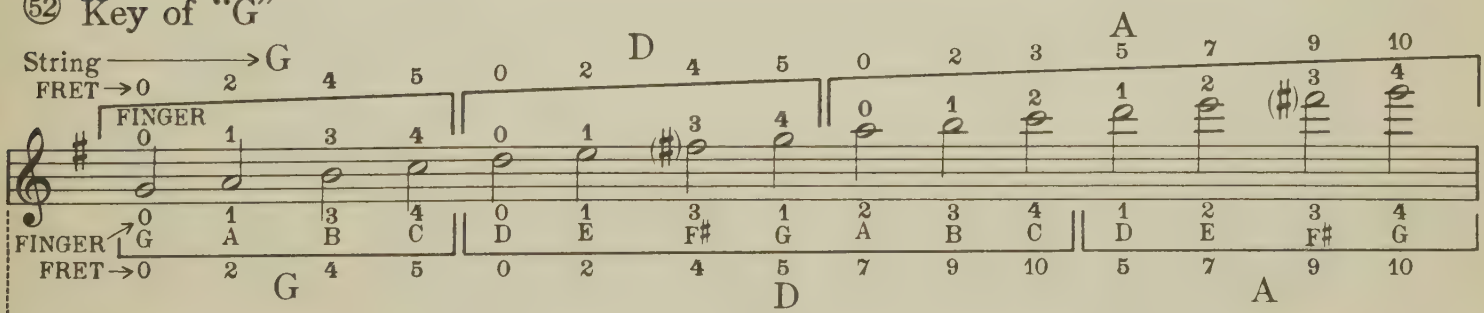


⑤① "A" minor - RELATIVE MINOR TO C MAJOR.

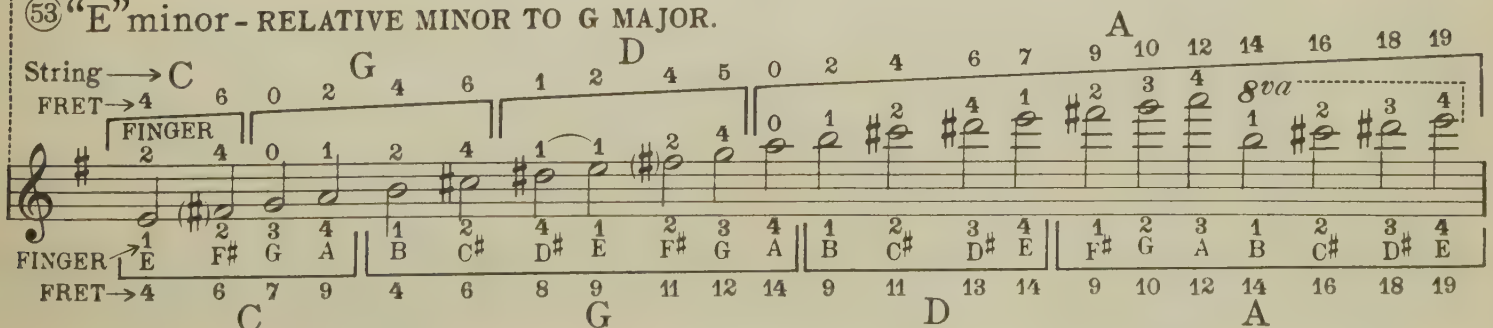


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

⑤② Key of "G"



⑤③ "E" minor - RELATIVE MINOR TO G MAJOR.



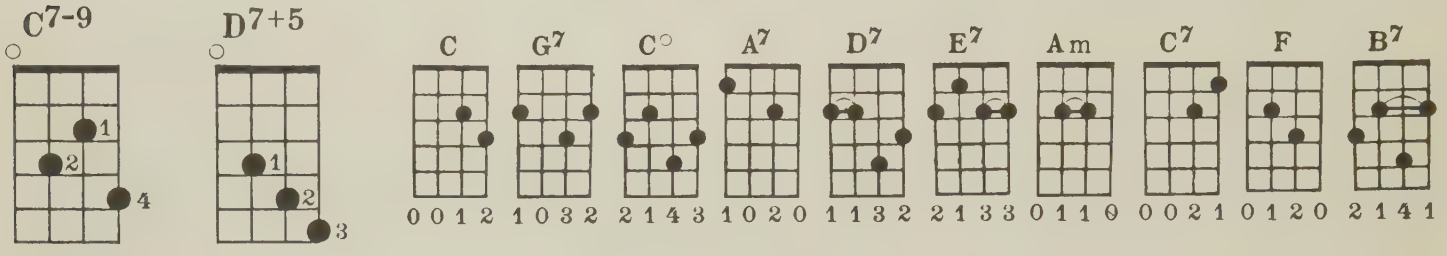
THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

★Easy reference for scale studies

You will find a minimum of difficulty in this next song. The simplicity of the melody makes it fine material for practicing the transposition to an octave higher.

First, practice the two new chords. The best method of becoming familiar with the new chords is to practice the chord leading into the new chord, as well as the shift from the new chord into the next chord.

USE SOME NEW STROKES. BREAK UP SOME OF THE QUARTER NOTES INTO EIGHTHS. TRY SOME TRIPLETS FOR VARIATION.

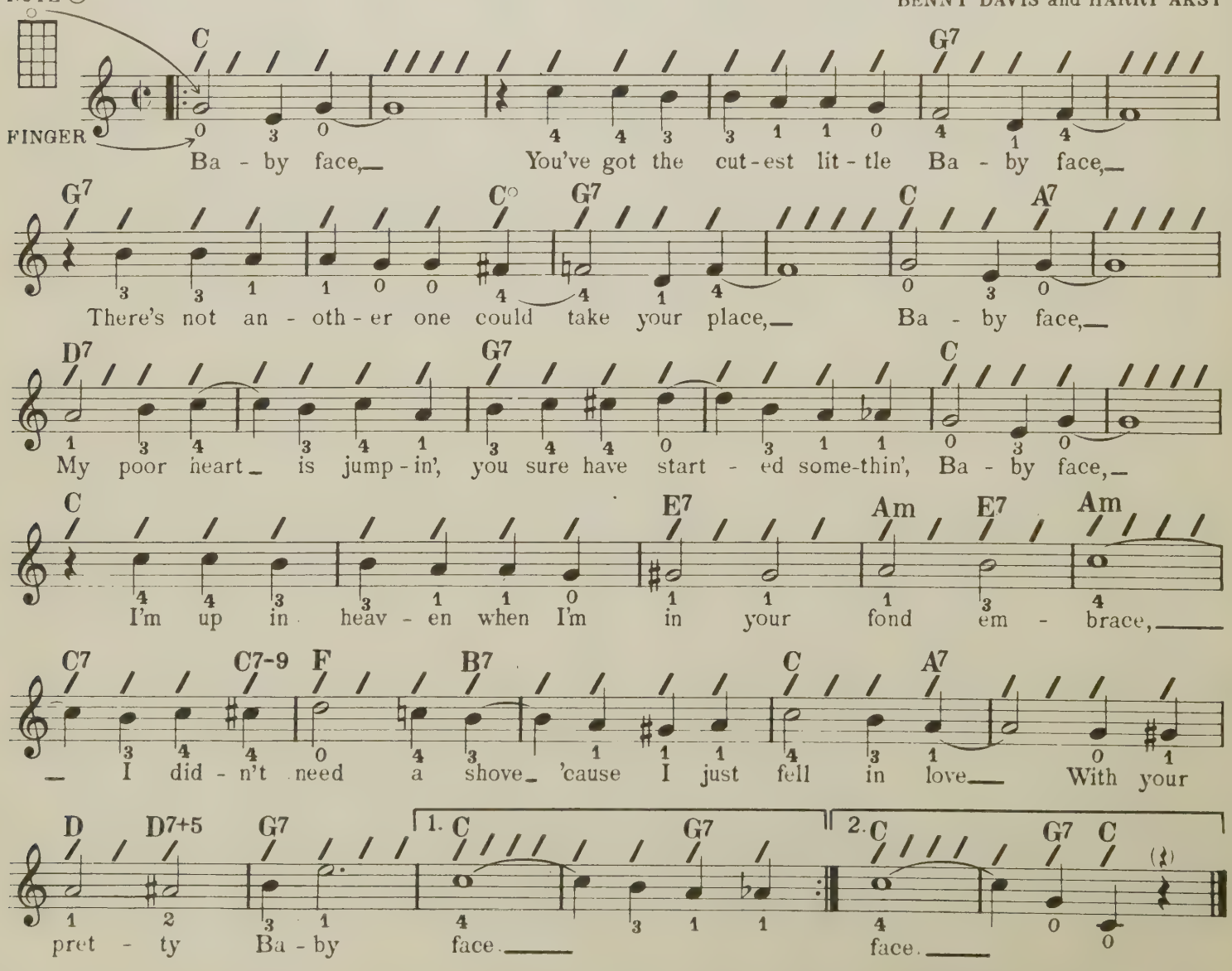


BABY FACE

STARTING NOTE ⓖ

FINGER

Words and Music by
BENNY DAVIS and HARRY AKST



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USING CHORDS IN ALL "POSITIONS"

Heretofore we have been using completely diagrammed chords on pages 30 thru 33, for rhythm purposes. This has been done that we might take advantage of the "open" strings and thereby eliminate some fingering. It is now time that we make use of all of the chords available in the higher positions. Why? Because many of the chords we have been using, while in every sense correct, do not make the most satisfactory "sound."

Beginning on page 56, you will find complete diagrams showing elaborations of the simple primary chords to higher pitched inversions of the chord tones. As an example let us consider the C chord we have been using. This is a well constructed chord, having the tonic C on both ends of the chord spread. Now, when placing this C chord in other positions higher in pitch as shown on page 56 it gives us a choice of five other chords from which to make a selection.

Just as we have been able to confine all of our easy chords to the 1st position, starting at the Nut(N), we can confine these same chords to two or more practical playing areas higher in pitch. This is accomplished by rotating the positions of the notes in any chord. Any numeral replacing the letter N indicates the fret at which point that particular chord starts.

As an illustration, here is the C chord as used in the 1st position: N C 0012 Now, if we consider moving this chord one step higher in position it would place the C chord at 2 C 1224 Notice that the two extreme tones of this chord are now E's, or the 3rd step in the scale of C. The next higher area for the complete placement of all keys would be that of placing the C chord at 5 C 1344 Again notice that the two extreme tones of this chord are now G's, or the 5th step in the scale of C.

N = NUT 2 = chord starts at the 2nd fret 5 = chord starts at the 5th fret

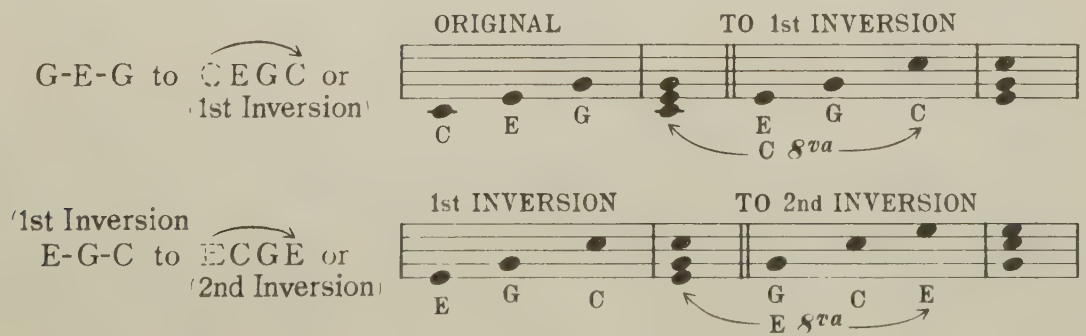
CHORD INVERSIONS

The changing of the rotation of notes in a chord is called an inversion. Any group of notes so changed is called an inversion of the original note group. For example: C – E – G the C chord is composed of only three notes. When we play a C chord of four notes we are *doubling* one of the original three:

C – E – G –(C) or E – G – C –(E) or G – C – E –(G) as an illustration.

Let us make inversions of the C chord: C – E – G.

Take the first note (C) and place it last in line and one octave higher in pitch. This gives us our 1st inversion:

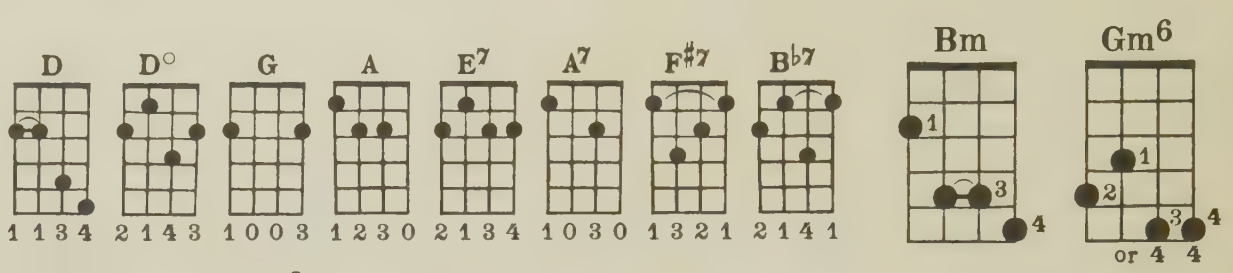


The above examples complete the inversions which may be made of a three-note chord. You can readily see that after the 2nd inversion (G – C – E) an attempted 3rd inversion would produce C – E – G which, of course, was our starting point.

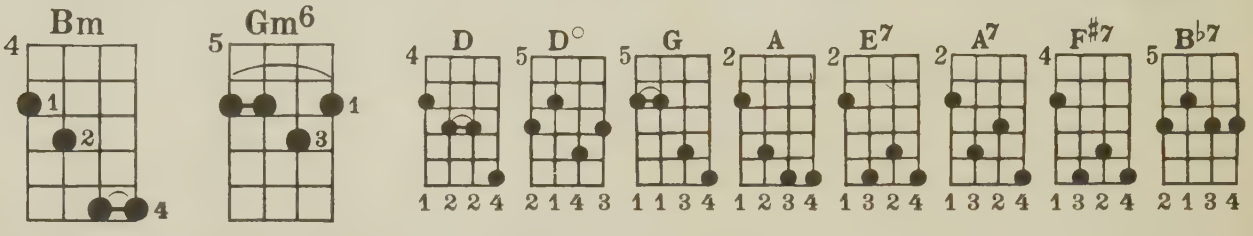
INVERSIONS MAY BE MADE OF ANY CHORDS OR NOTES. REMEMBER THAT THREE NOTES WILL GIVE YOU TWO INVERSIONS, FOUR NOTES, THREE INVERSIONS ETC.

Here is a tricky arrangement in that you have two sets of chord diagrams from which to make your chord selection. The new chords are inversions of the first position chords. A good effect is obtained by intermixing the lows with the highs. For instance, at the D chord on the ninth bar go to the low position for the next two chords and then jump up into the high chords. By experimentation you will gradually find the chords that sound good to you.

1st POSITION CHORDS



MIDDLE POSITION CHORDS

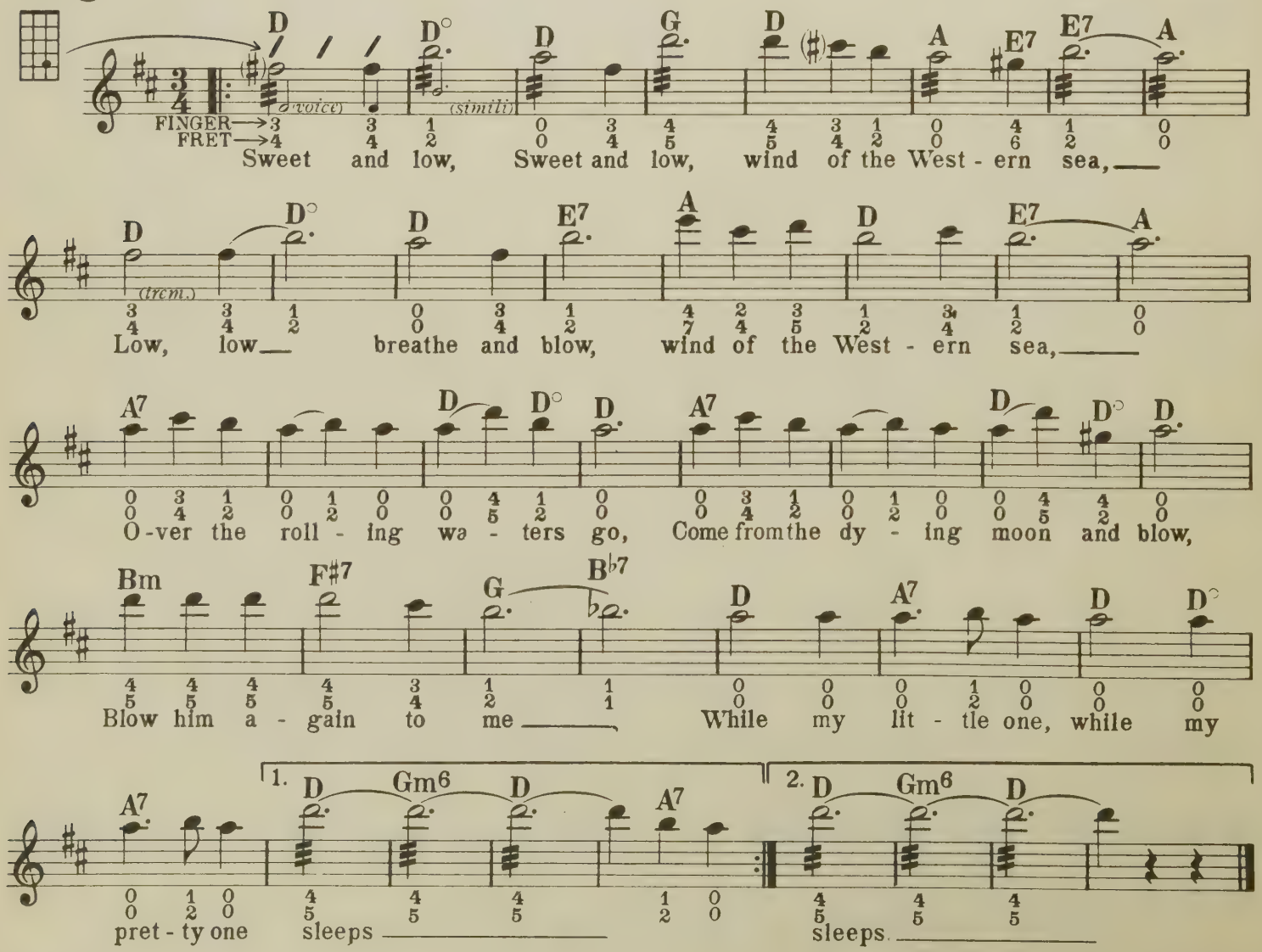


SWEET AND LOW

KEY OF D-SHARPEN ALL F's AND C's!

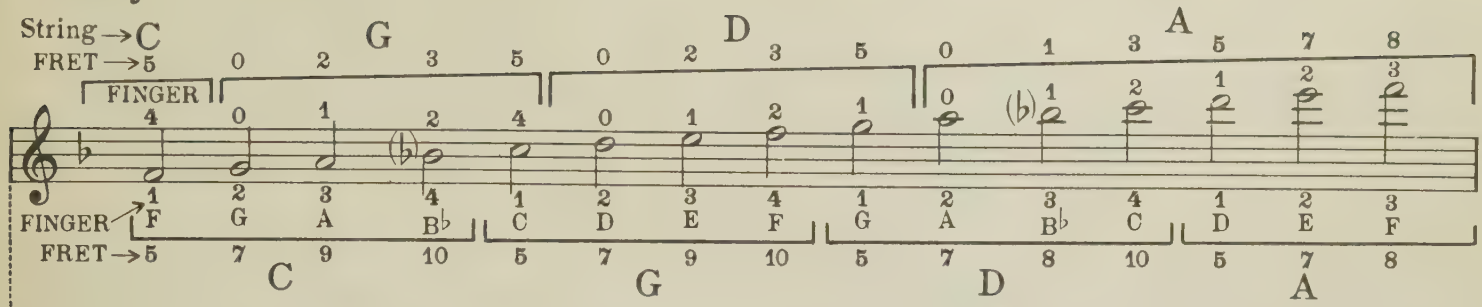
STARTING NOTE (F#)

JOSEPH BARNBY

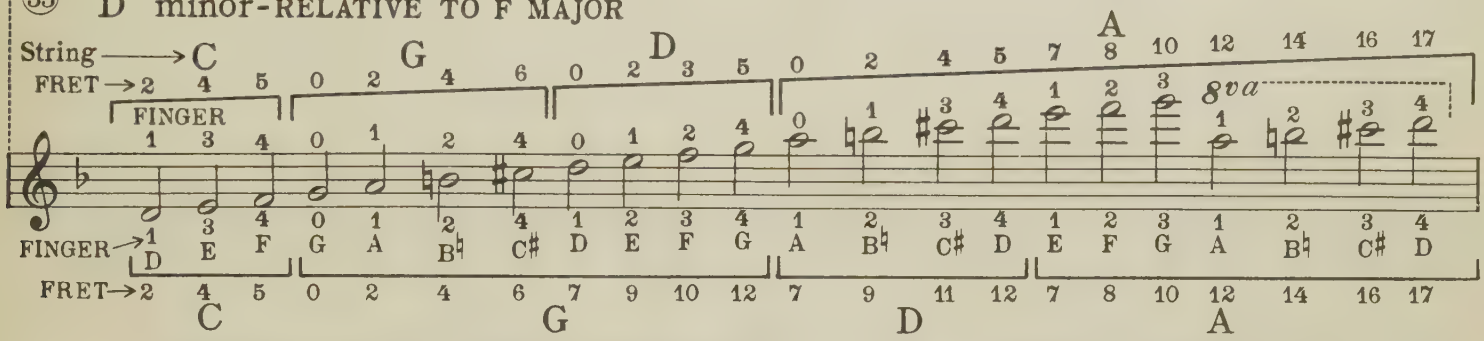


MAJOR AND MINOR SCALES

⑭ Key of "F"

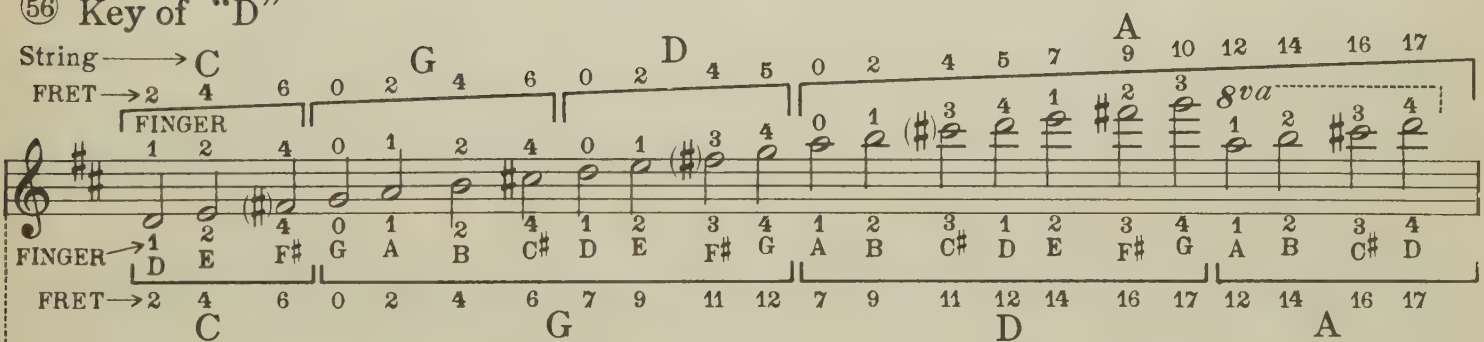


⑮ "D" minor-RELATIVE TO F MAJOR

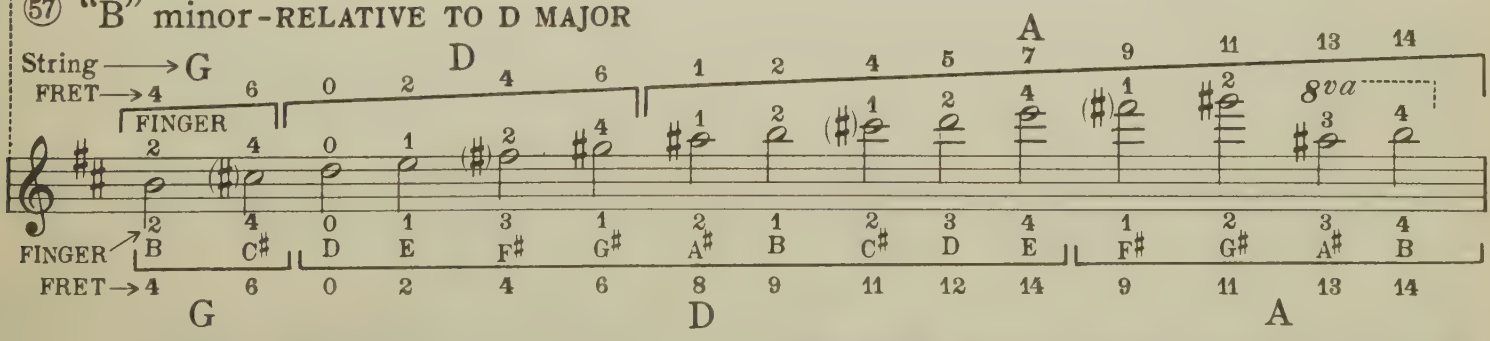


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

⑯ Key of "D"

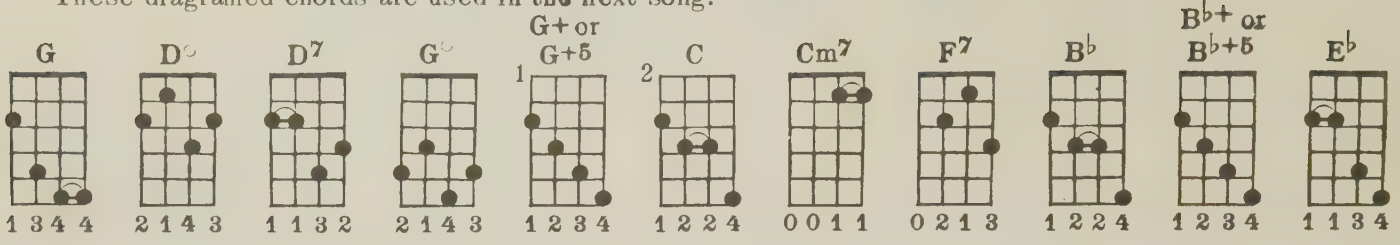


⑰ "B" minor-RELATIVE TO D MAJOR



THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

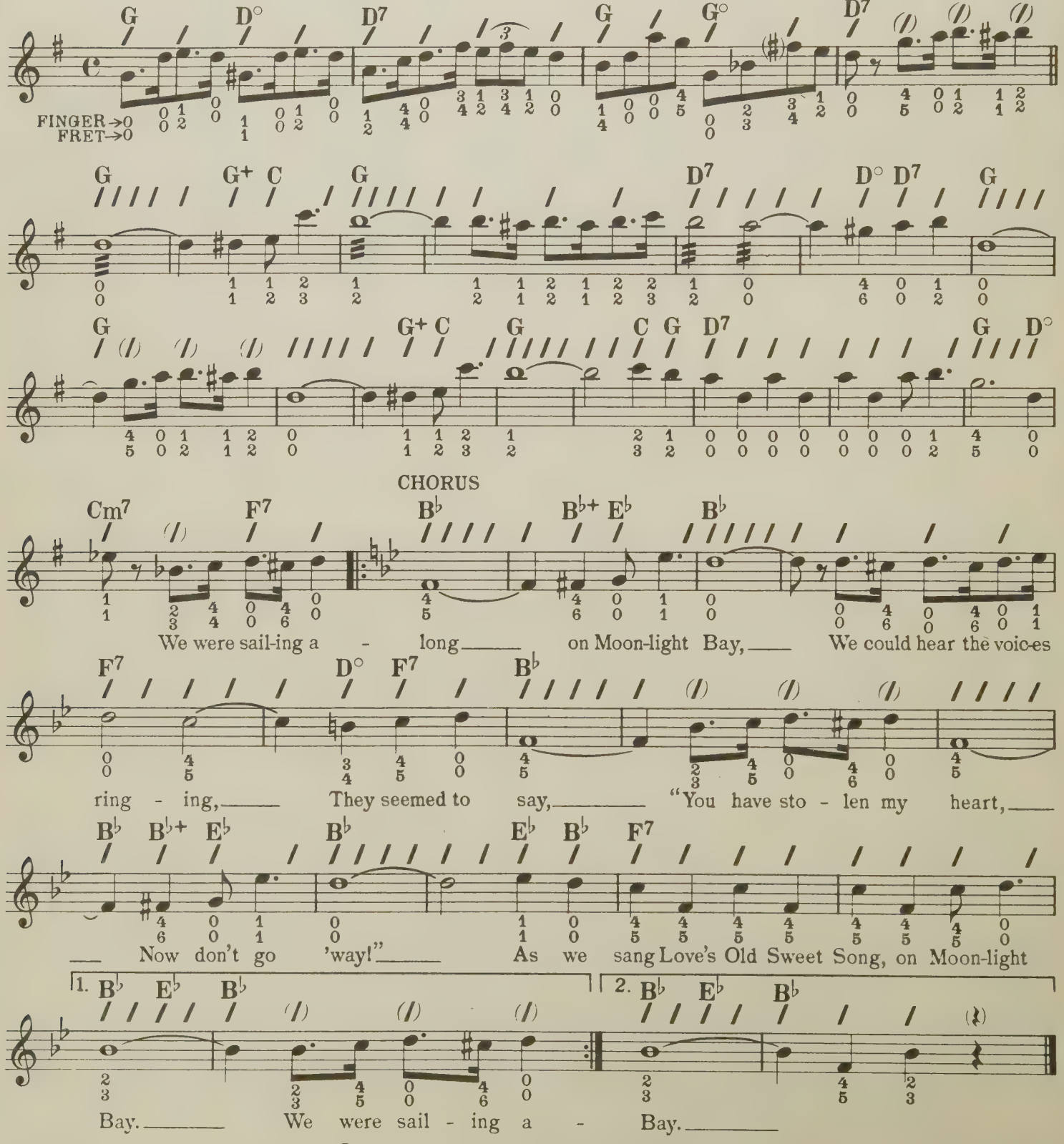
These diagramed chords are used in the next song.



MOONLIGHT BAY

Slow shuffle

By JAAN KENBROVIN and JOHN WILLIAM KELLETTE



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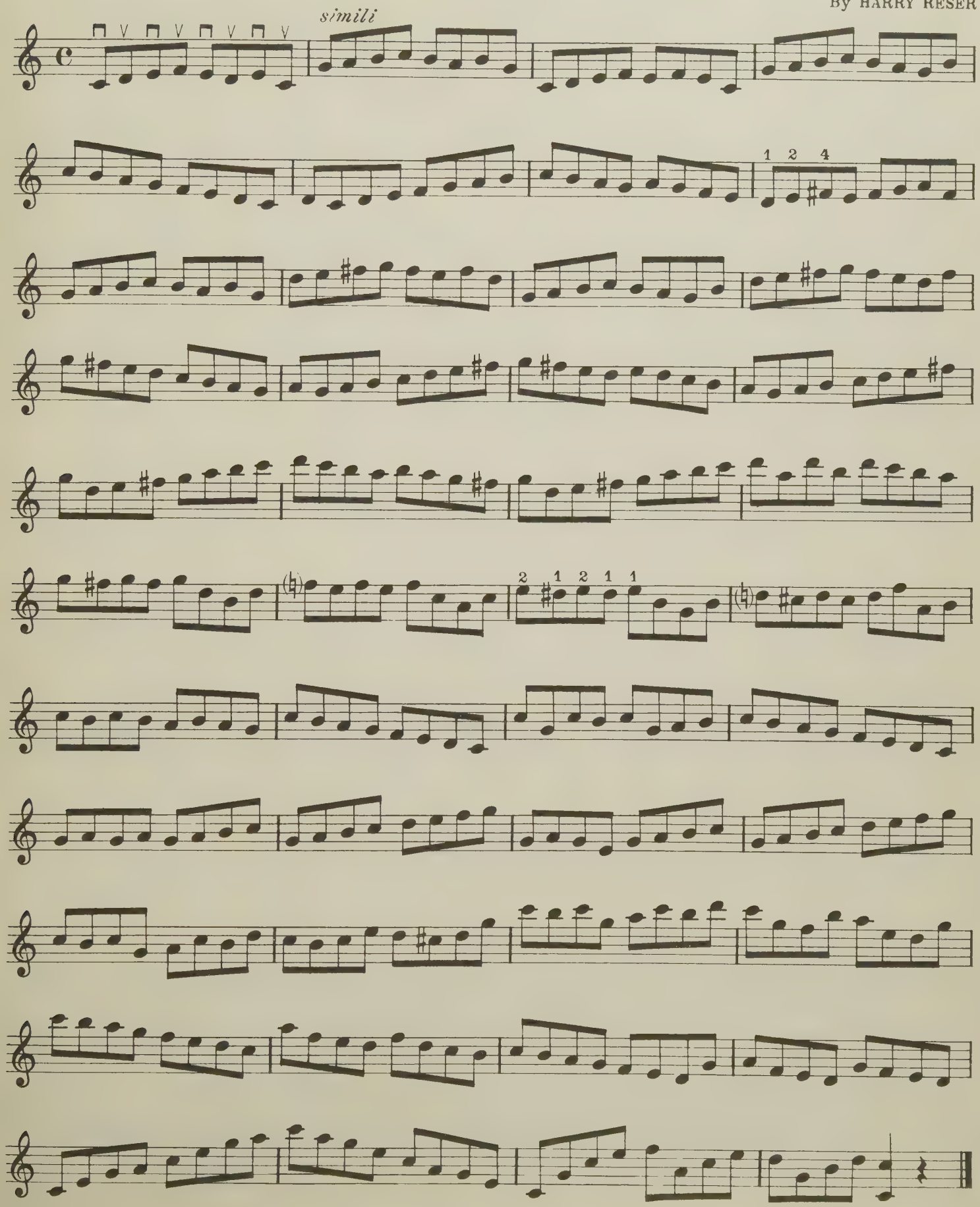
This exercise should be studied one line at a time—then the entire exercise should gradually be brought up to top speed. All notes are in the 1st position and are not marked for fretting or fingering.

TECHNIQUE

By HARRY RESER

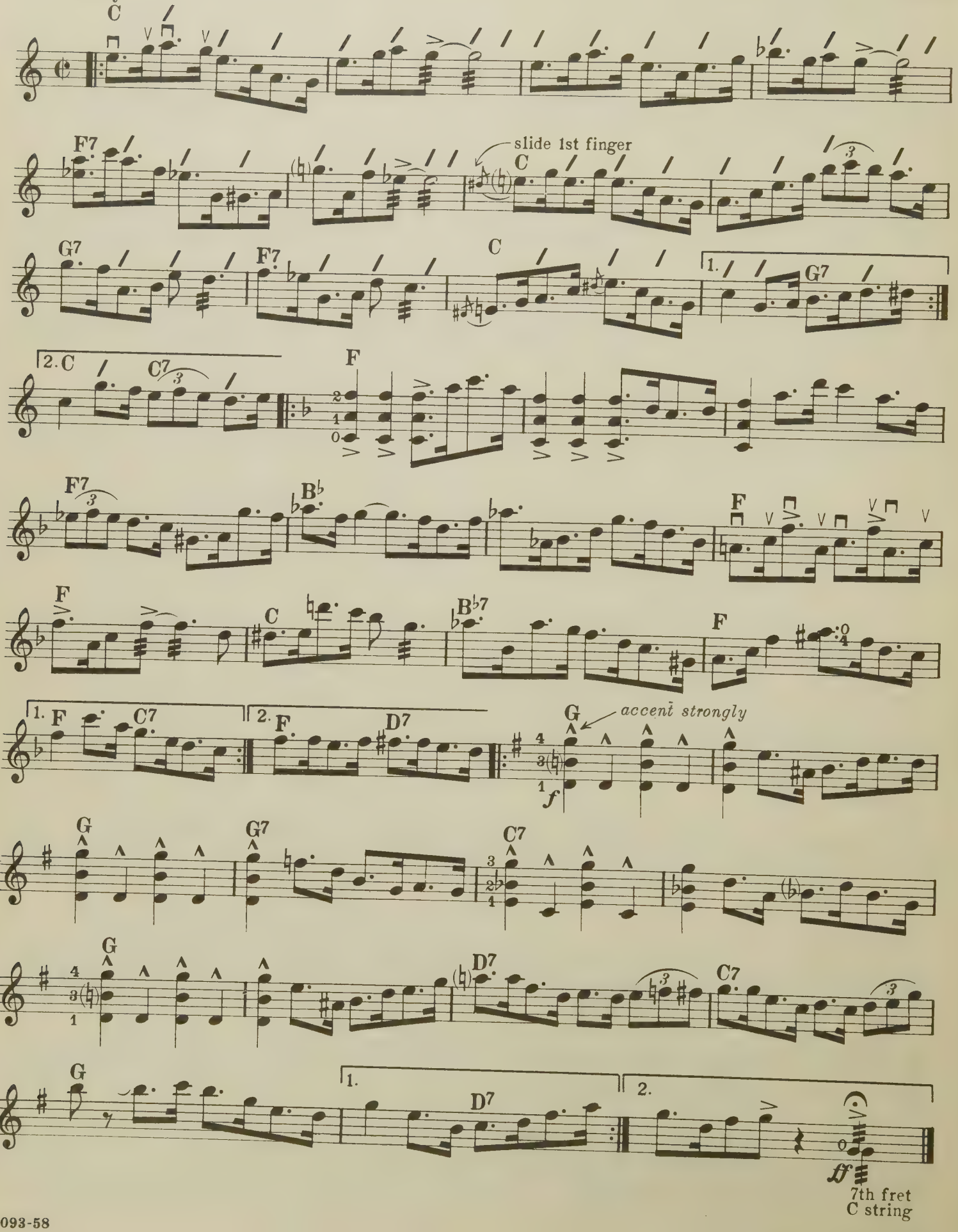


SLOW BLUES

(IN C, F and G)

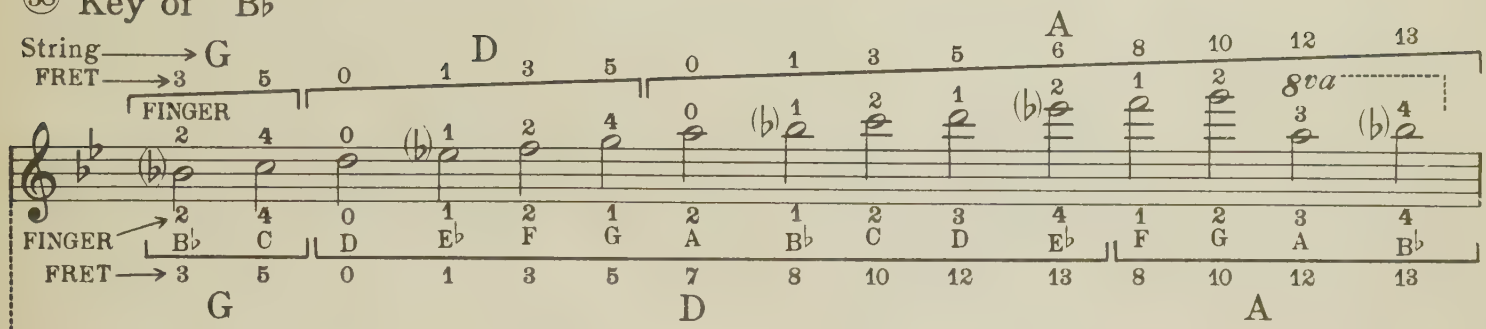
Slowly

By HARRY RESER

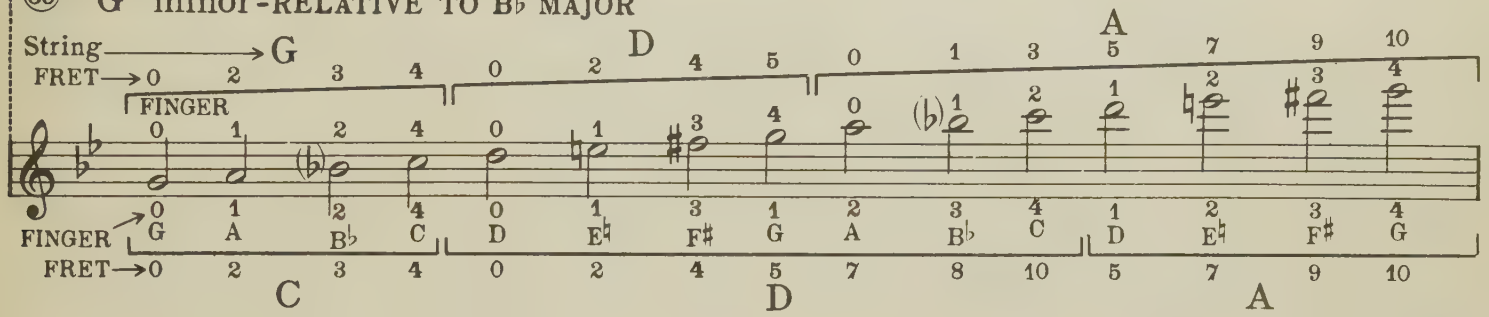


MAJOR AND MINOR SCALES

⑱ Key of "B♭"

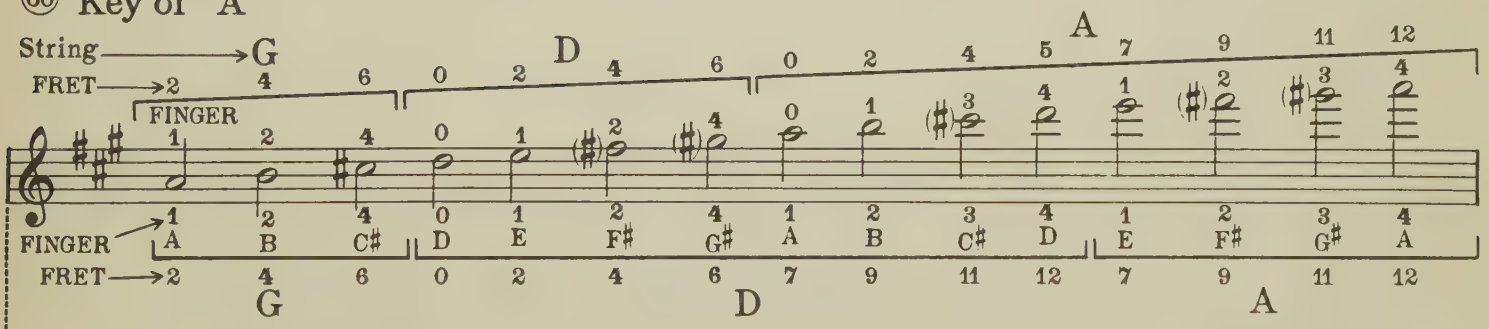


⑲ "G" minor-RELATIVE TO B♭ MAJOR

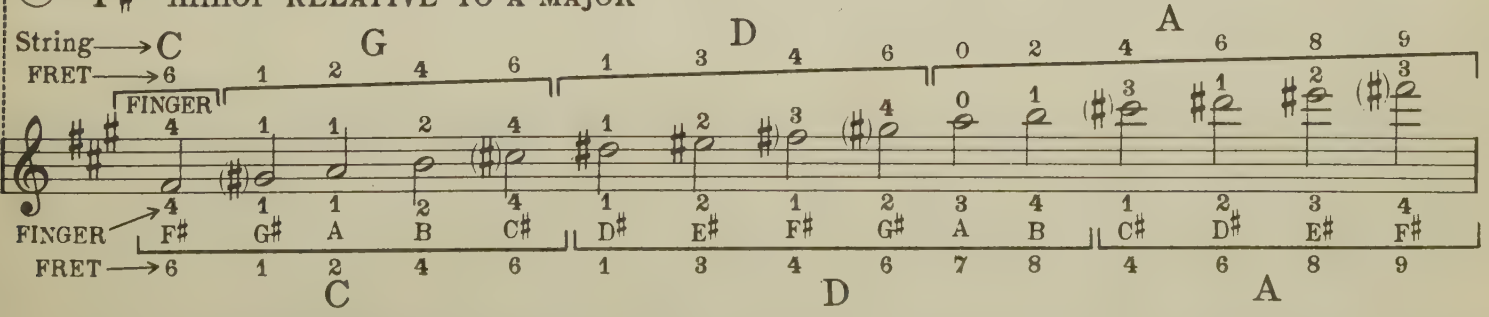


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

⑳ Key of "A"



㉑ "F♯" minor-RELATIVE TO A MAJOR

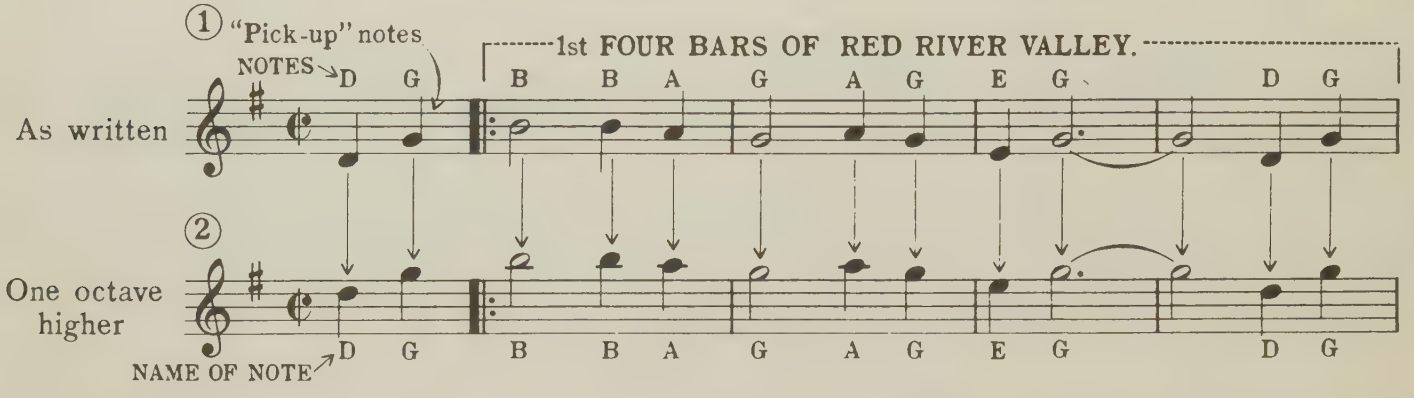


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

HOW TO PLAY "MELODY AND CHORDS"!

With the aid of the CHORD INVERSION DIAGRAMS* on pages 56 thru 64, you will be able to play any popular song in the "melody and chord" style. By that I mean, you can place any melody note on the "top" of a correctly harmonized chord.

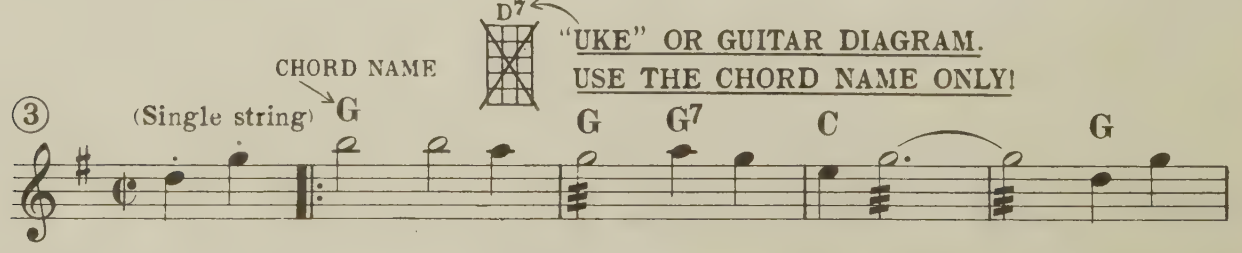
With this in mind I shall use RED RIVER VALLEY for practicel illustration. Your results in this style of playing will be more effective if you will first transpose the melody, which is usually contained in the staff. *one octave higher.* By playing all or nearly all of the melody on the A string you will have the remaining three strings upon which to build a chord. The following example will show you how to transpose a low melody to an octave higher: (1) and (2)



If you are a beginner and in doubt about some of the notes being transposed, refer to the complete scale of the "key" in which you are working; in this case, the G scale as shown on page 37. If higher notes should occur than the ones in the "key scale," refer to the MASTER CHROMATIC SCALE on page 9.

I am going to complete this particular "demonstrating" song, but when you are using this method to compose your solos, make, or rather, write a complete transposition of the chorus as your first step.

As a general rule, *do not harmonize* the "pick-up" notes that occur before melody of the chorus begins. Play these notes as solo, single string.



Example (3) shows the melody raised an octave higher. It also includes the chord names and a type of small diagram that is sometimes used in piano copies of popular songs to indicate the chords for the "Uke" or guitar. The combination of a "high melody" with the chord name of its harmony gives enough information for you to construct your own harmonized solos.

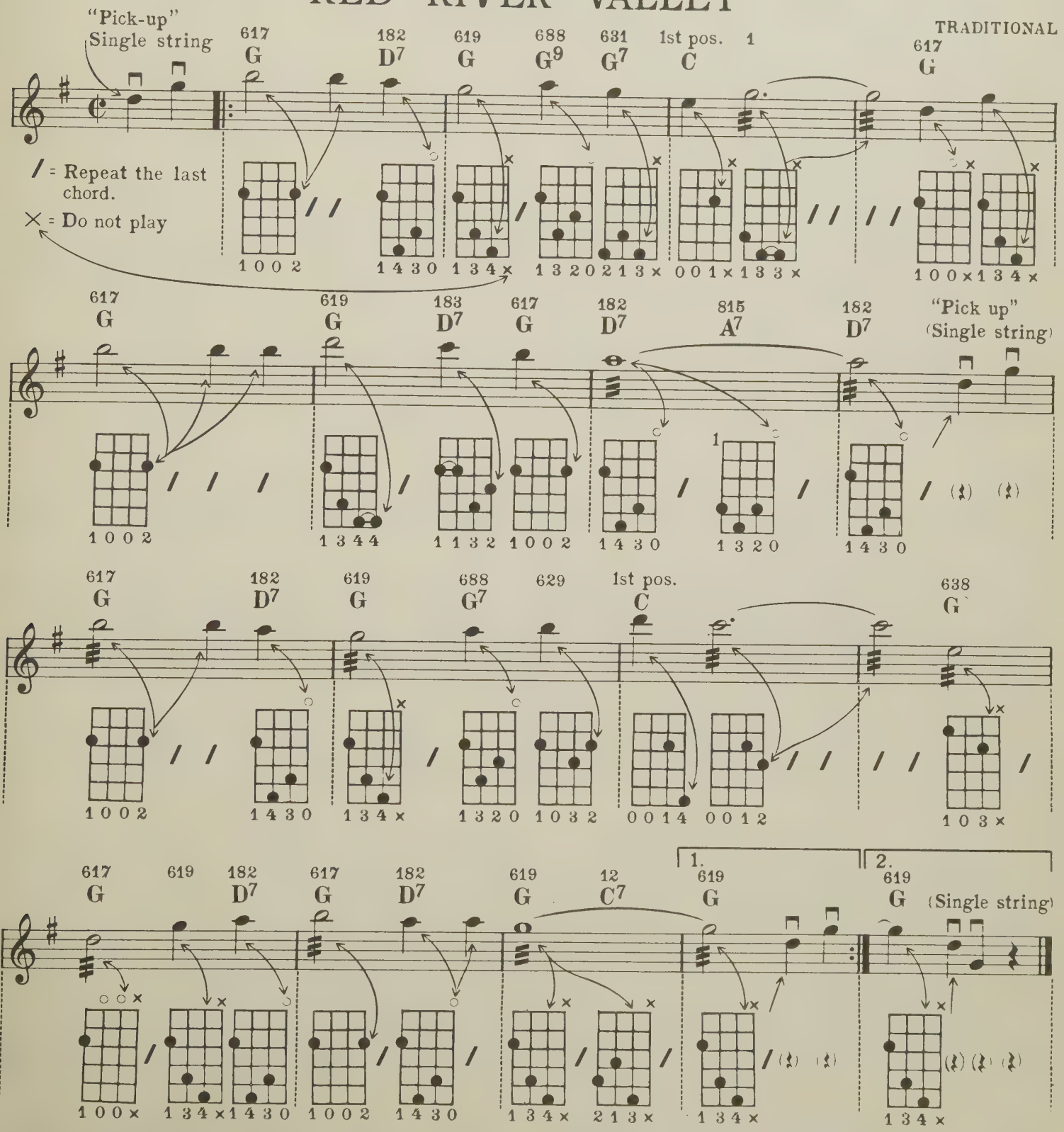
Let us start by understanding the use of the CHORD INVERSION DIAGRAMS* (pages 56 thru 64). The first note (B) of the chorus has the G chord for its harmony. In looking at the G chords on page 61, we find that the chord we need is the 1st position chord #617. The melody note (B) is the top note of #617. The second note (B) is a repetition. On the 4th quarter of the first bar we find the melody note to be "A" and the harmony D7th. Upon looking at the D7th on page 57, chord #184 would seem to answer our purpose if played with the 1st string (A) open for the melody note, and using the rest of #184 to complete the chord.

* Each chord is numbered in sequence from 1 to 1068.

Using this procedure, your next example will be the completed chords for RED RIVER VALLEY. Both the name of the chord and the number of the harmony chord will be shown over each note. Many times the melody note of the song will not be a part of the harmony chord as diagrammed. For instance – look at the first note "D" in the 11th bar. The note is "D" but the harmony is "C." Now the best chord to place under the D note is the 1st position C chord. All you do is to replace the note C on the 1st string with the melody note D. ALWAYS REMEMBER THAT THE MELODY IN THE SONG *MUST* BE THE TOP NOTE OF THE CHORD, AND TO DO THIS MAY HAVE TO REPLACE A NOTE OF THE DIAGRAMMED CHORD.

WHEN THE MELODY GETS LOW AND DROPS DOWN TO THE "D" STRING, YOU WILL BE ABLE TO PLAY ONLY THREE STRING CHORDS. IN THIS EVENT BE CAREFUL NOT TO PLAY OR SOUND THE 1st STRING.

RED RIVER VALLEY



EACH CHORD USED, IN THE SONGS THAT FOLLOW, WILL BEAR ITS PARTICULAR NUMBER FOR READY REFERENCE.

The next melody will serve to illustrate a different style of playing. If you like this soft tremolo effect on the banjo you may, after securing a few necessary articles, use it on any song of your choosing.

You will need: · (1) Manuscript (music) paper having ten ruled staves; (2) A rubber stamp

upon which to copy your chord diagrams from the CHORD INVERSIONS in the back of this folio; (3) An inexpensive violin mute. A type of mute that will serve the purpose is a weighted metal mute with three slotted prongs that permit the mute to be pushed down over the top of your banjo bridge. When you secure these necessary items the steps to writing your own arrangements are as follows:

(1) If written low on the staff transpose the melody one octave higher.

(2) Next copy in the names of the harmony chords over their correct notes.

(3) Find the CHORD INVERSIONS that will be correct for each melody note as instructed on page 46.

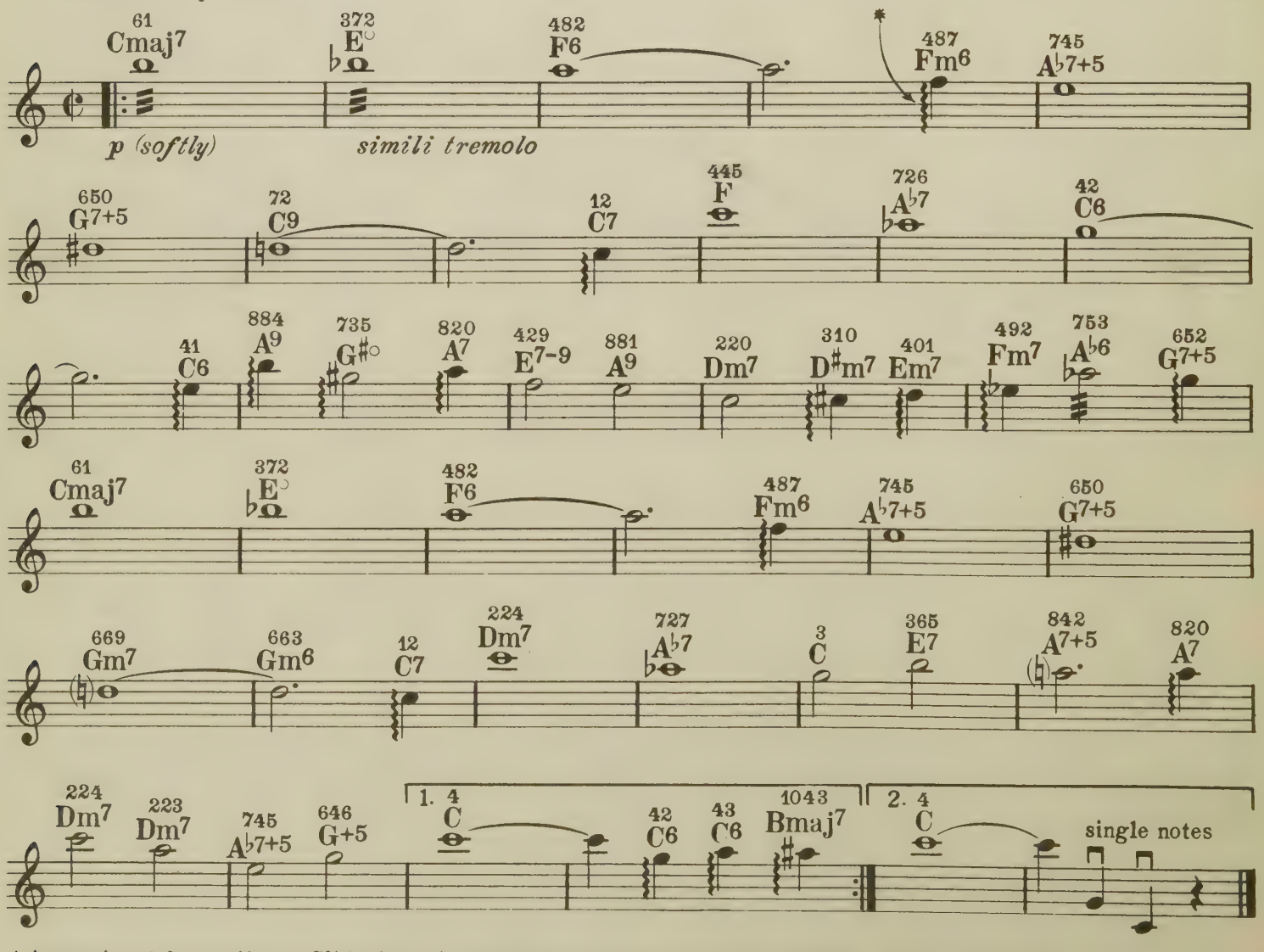
(4) Have patience. After you complete one song, those to follow will be easy!

SOFT BANJO

(MUTED TREMOLO)

By HARRY RESER

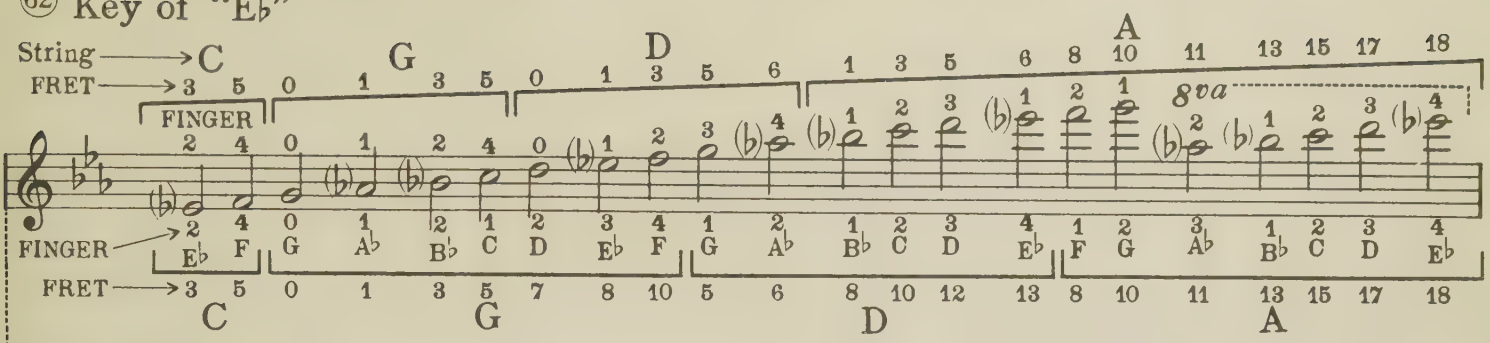
Moderately slow



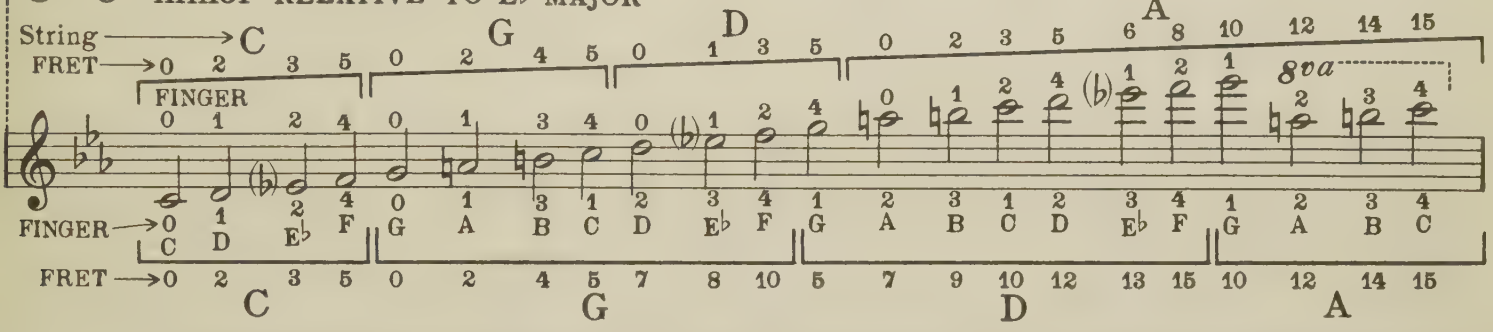
* Arpeggio—*A harp effect:* - Glide from the 4th string to the 1st string. Strike each string with a downward stroke.

MAJOR AND MINOR SCALES

⑥② Key of "E♭"

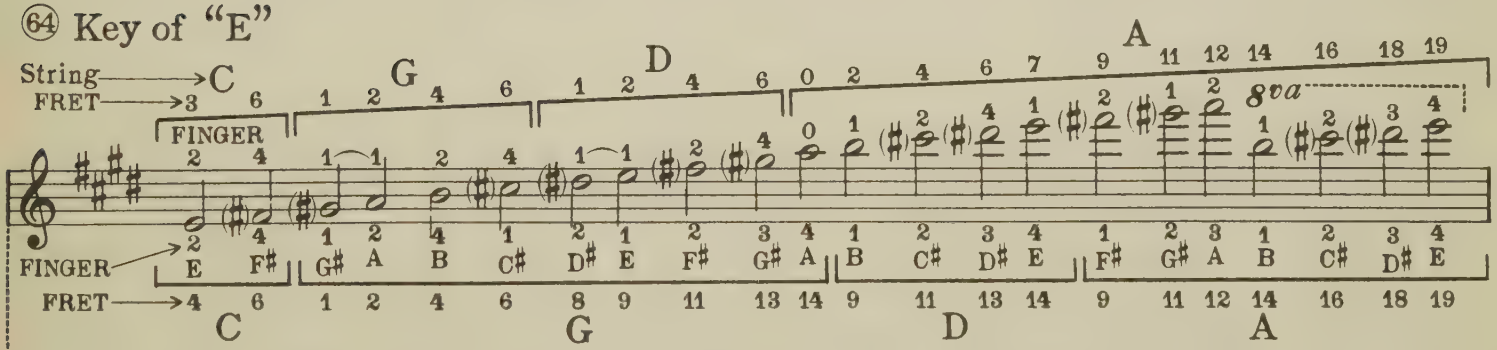


⑥③ "C" minor-RELATIVE TO E♭ MAJOR

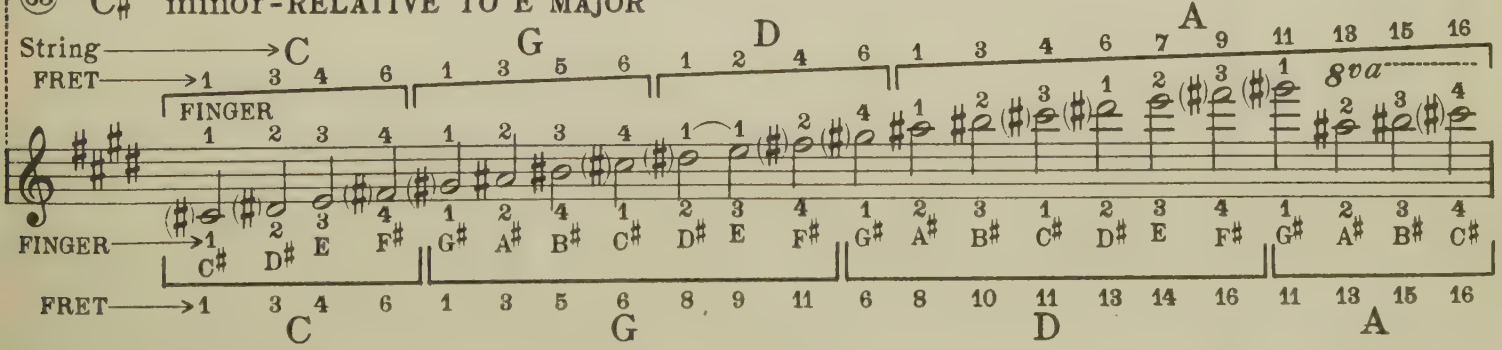


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

⑥④ Key of "E"



⑥⑤ "C♯" minor-RELATIVE TO E MAJOR



THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

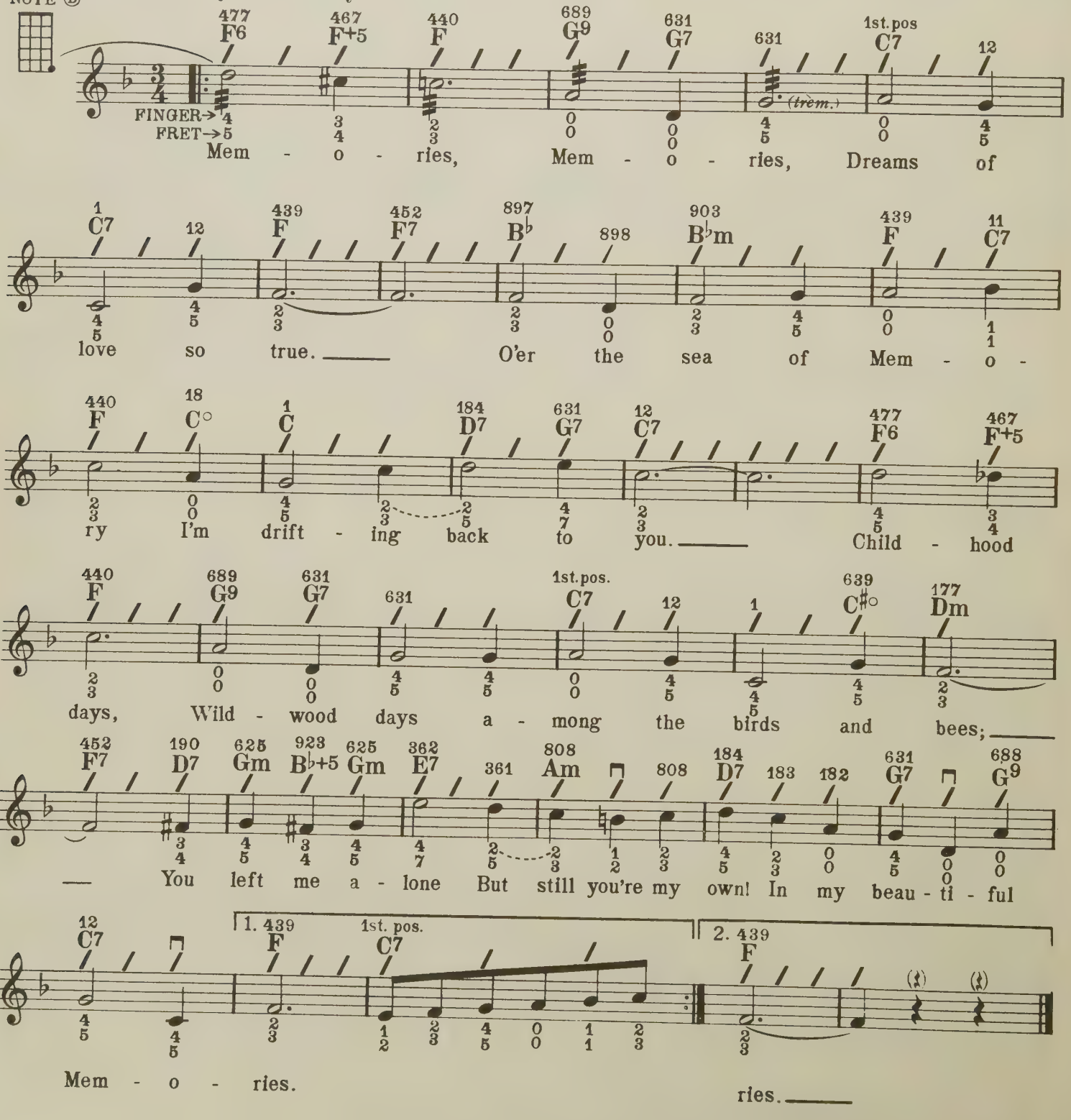
Here is another favorite melody that is partially arranged. All that remains for you to do is the transposing of the melody an octave higher.

In order to make the solo more simple, strike the quarter notes with a down stroke instead of playing them in chord form.

MEMORIES

(WITH MUTE!)

Words by GUSTAVE KAHN
Music by EGBERT VAN ALSTYNE



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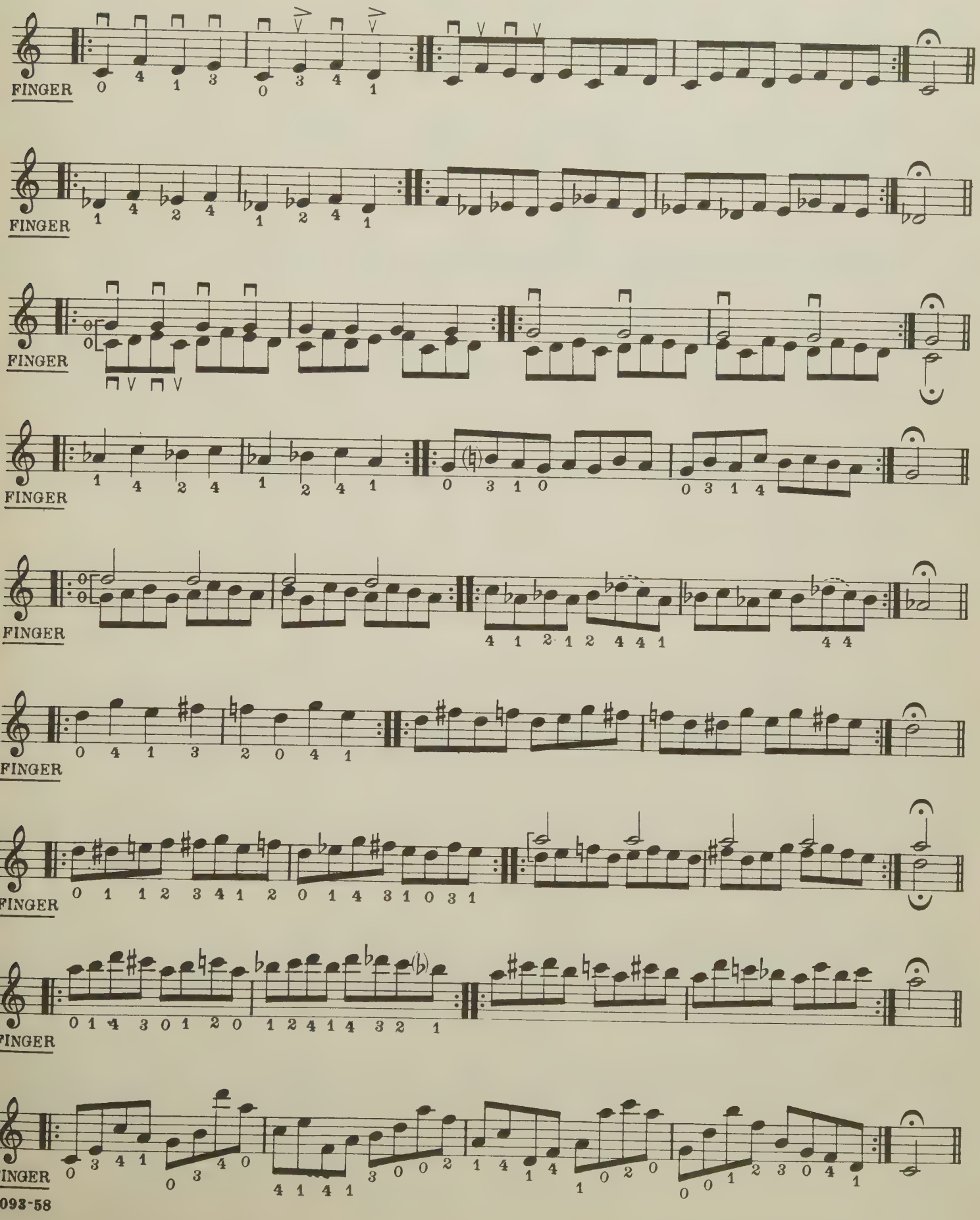
FINGER DEVELOPEMENT

(1ST POSITION)

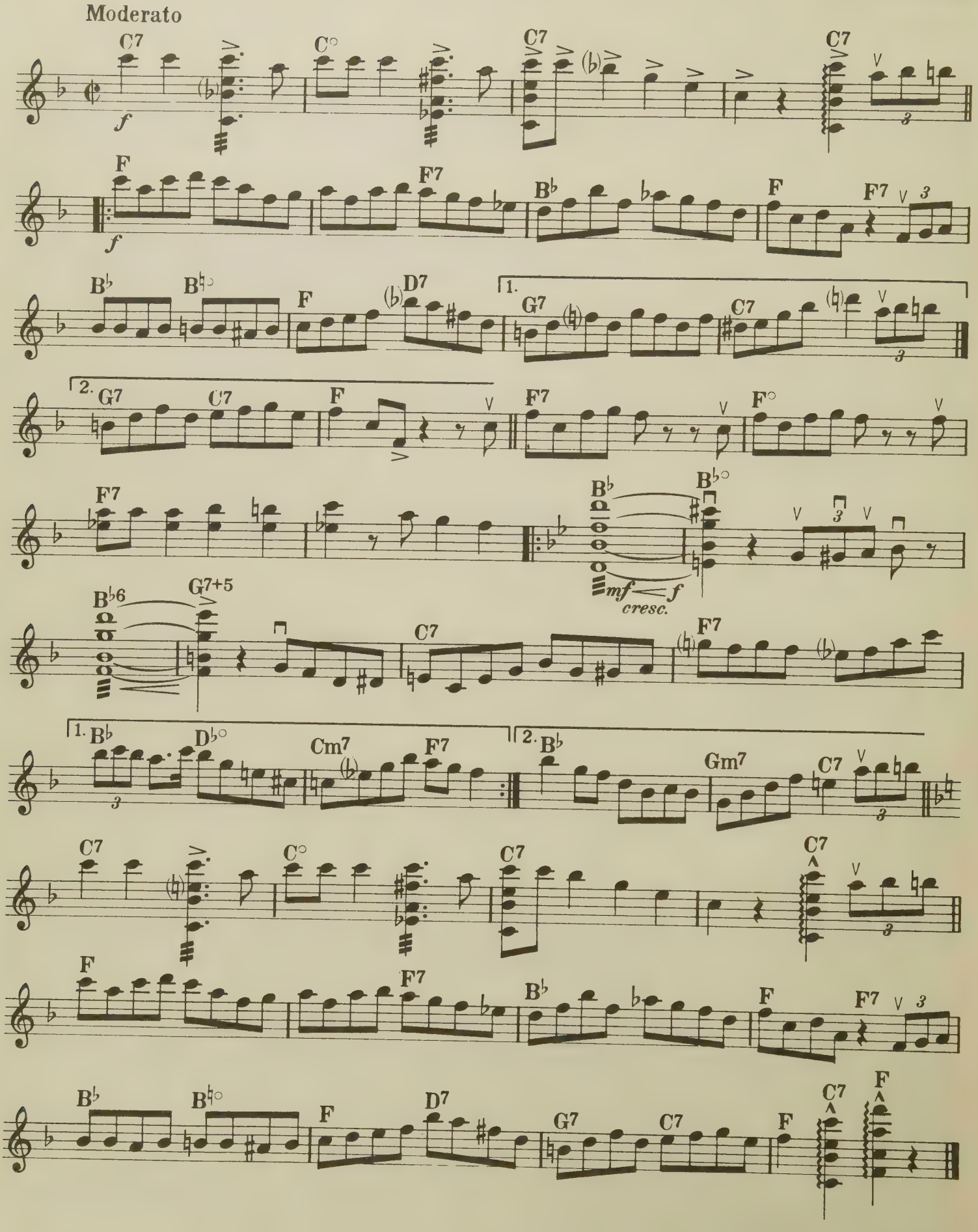
By HARRY RESER

Slowly-*Increase speed with progress!*



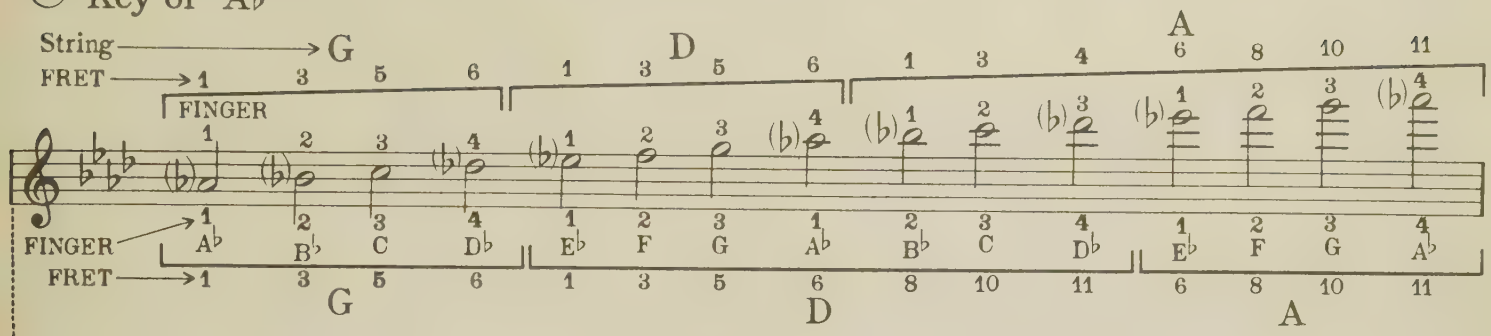
DUSTY RAG

By HARRY RESER

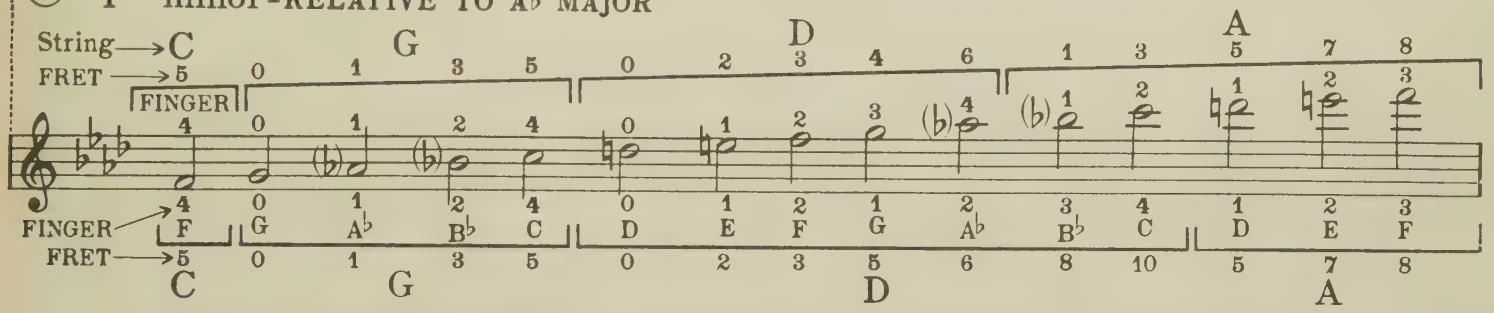


MAJOR AND MINOR SCALES

⑥⑥ Key of "A♭"

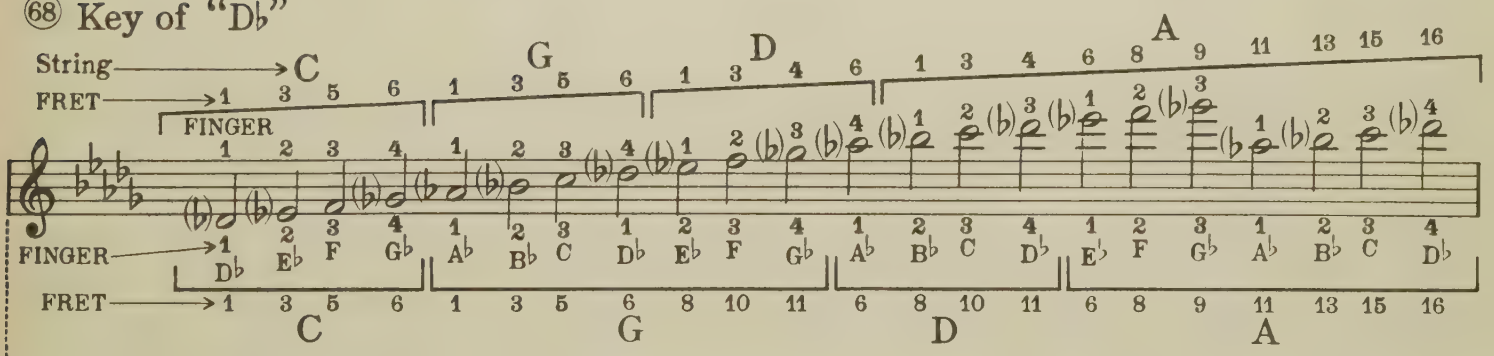


⑥⑦ "F" minor-RELATIVE TO A♭ MAJOR

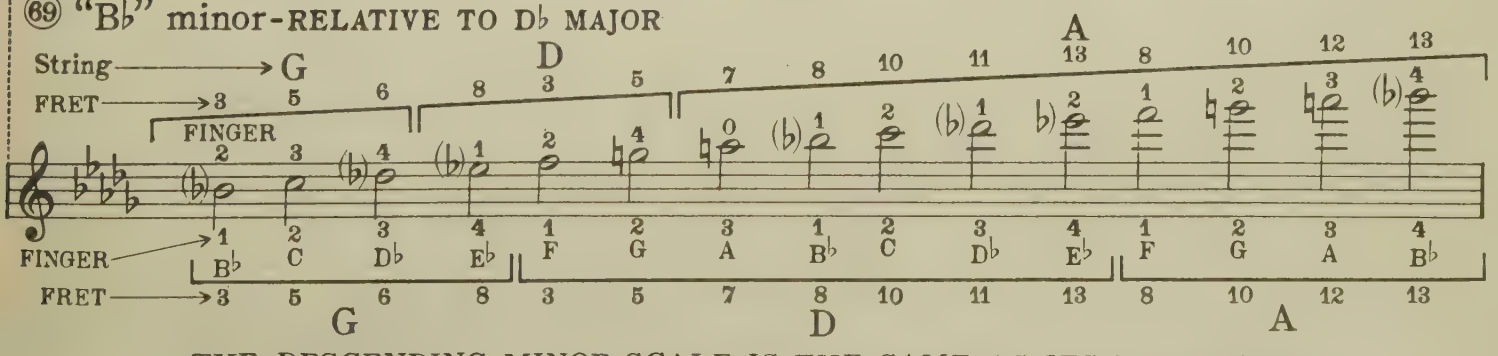


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

⑥⑧ Key of "D♭"



⑥⑨ "B♭" minor-RELATIVE TO D♭ MAJOR

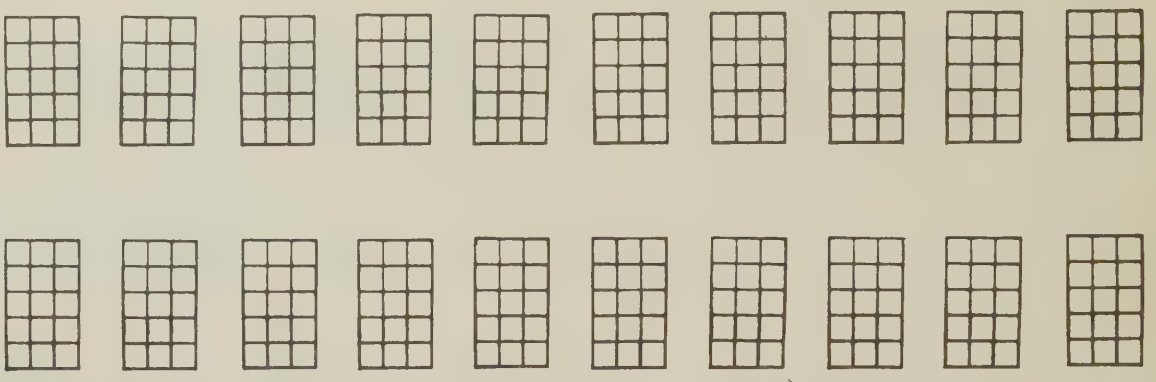


THE DESCENDING MINOR SCALE IS THE SAME AS ITS DESCENDING RELATIVE MAJOR SCALE!

The next song may be played three ways. (1) Solo melody as written. (2) Chord rhythm as accompaniment. (3) As a tremolo solo in a moderately slow tempo.

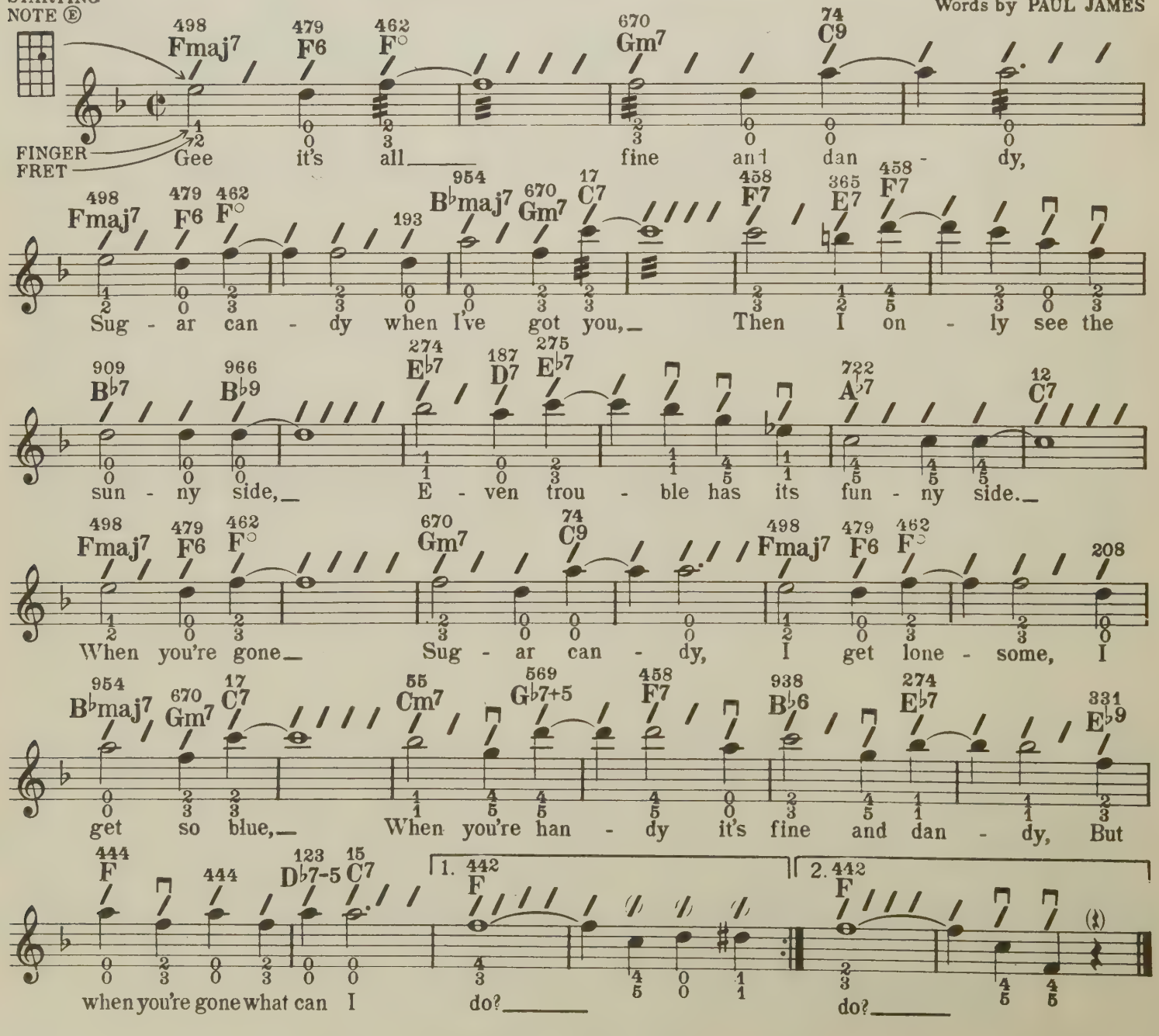
After you find the harmony chords of your choice in the CHORD INVERSIONS, mark the fingering in the empty diagrams. BE SURE THAT YOU ARE ABLE TO PLAY EACH STYLE BEFORE PROCEEDING.

Place your choice of chords ——→



FINE AND DANDY

Music by KAY SWIFT
Words by PAUL JAMES



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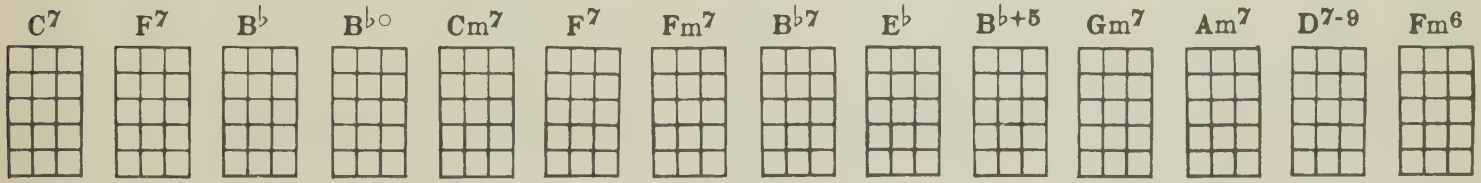
The next arrangement has two routines of chord symbols. Those *over* the melody notes are kept moving, and suggest a bass pattern indicated by the small cued notes. These upper symbols may be used for either rhythm or solo style.

The symbols *under* the melody notes indicate the simple basic harmony. As these are the easiest, they should be learned first. Use the open diagrams (below) to fill in the chord inversions of your choice.



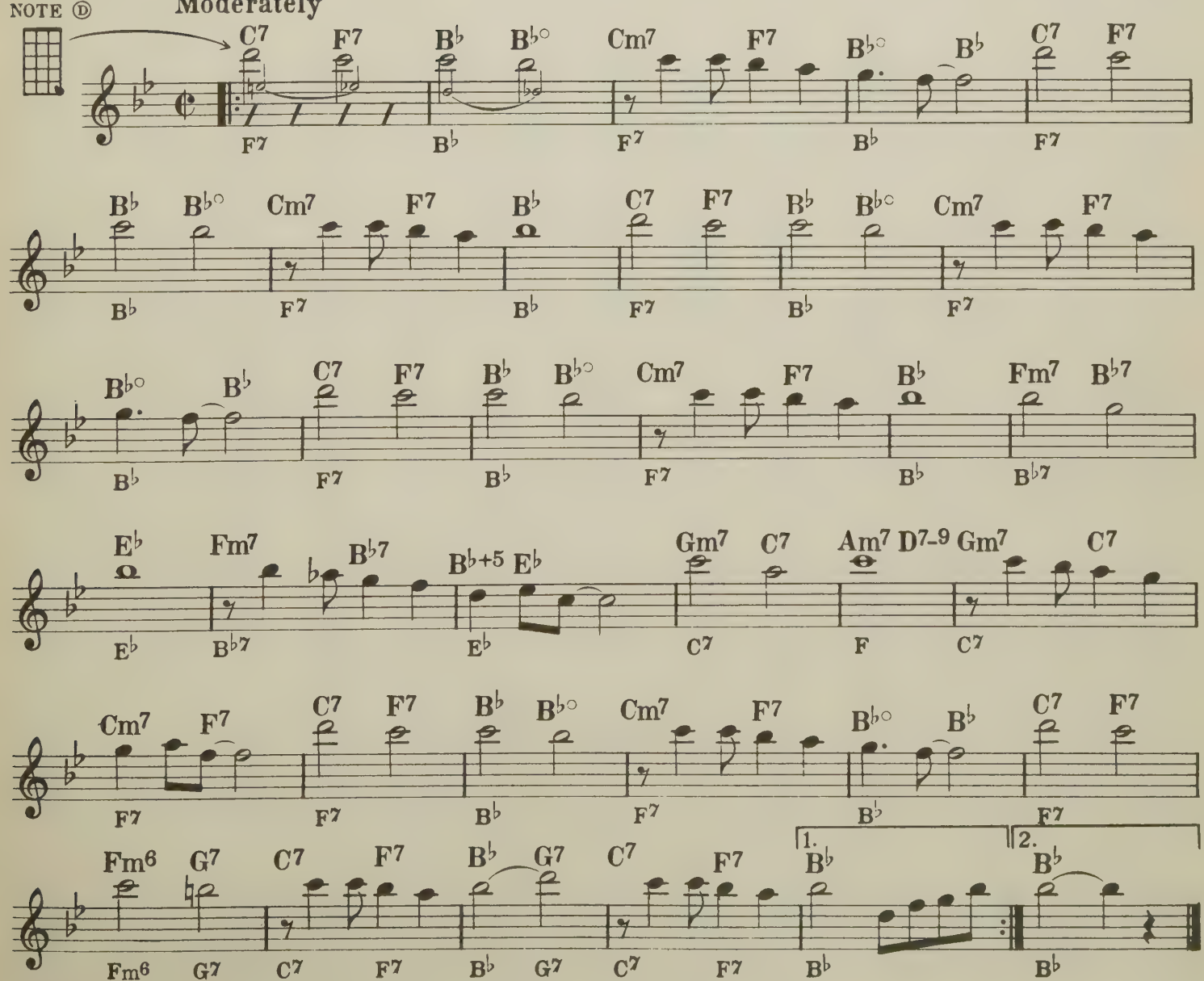
JEEPERS CREEPERS

(Instrumental Solo)

Music by HARRY WARREN
Words by JOHNNY MERCER

STARTING NOTE Ⓓ

Moderately



4093-58

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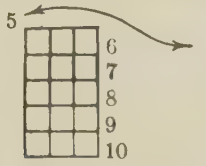
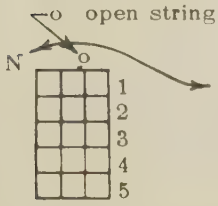
The following diagrams comprise the most practical chords of all keys and in all positions. In order to conserve space I have used a diagram uniform in size. The following steps, in the order listed, should get you into the habit of reading these diagrams correctly:

(1) NOTICE IF THERE IS A NUMERAL PLACED OPPOSITE THE TOP FRET OF THE DIAGRAM:



The numeral (5) indicates the fret at which this diagram is to be placed. Count the brass frets from the top of the finger – until you reach the fifth fret. At that point this sample diagram "takes over" and tells you where to place your fingers. This particular diagram starting from the 5th fret will include the 6th – 7th – 8th – 9th and 10th frets.

(2)



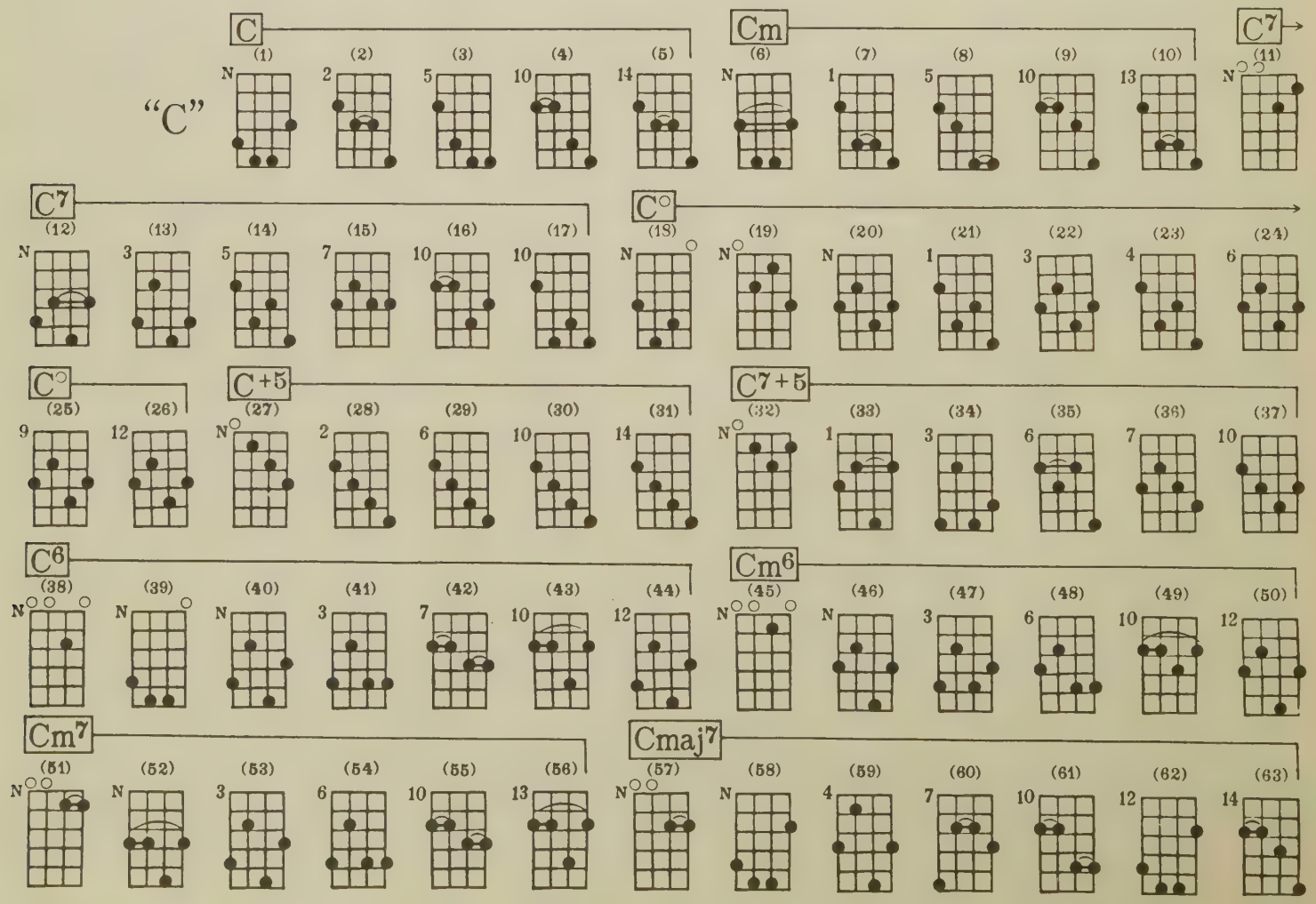
If the entire fingering of any chord is placed no farther down the fingerboard than the 5th fret, the top line of the diagram will be marked by the letter "N." The "N" represents the "nut" or bone saddle upon which the strings rest.

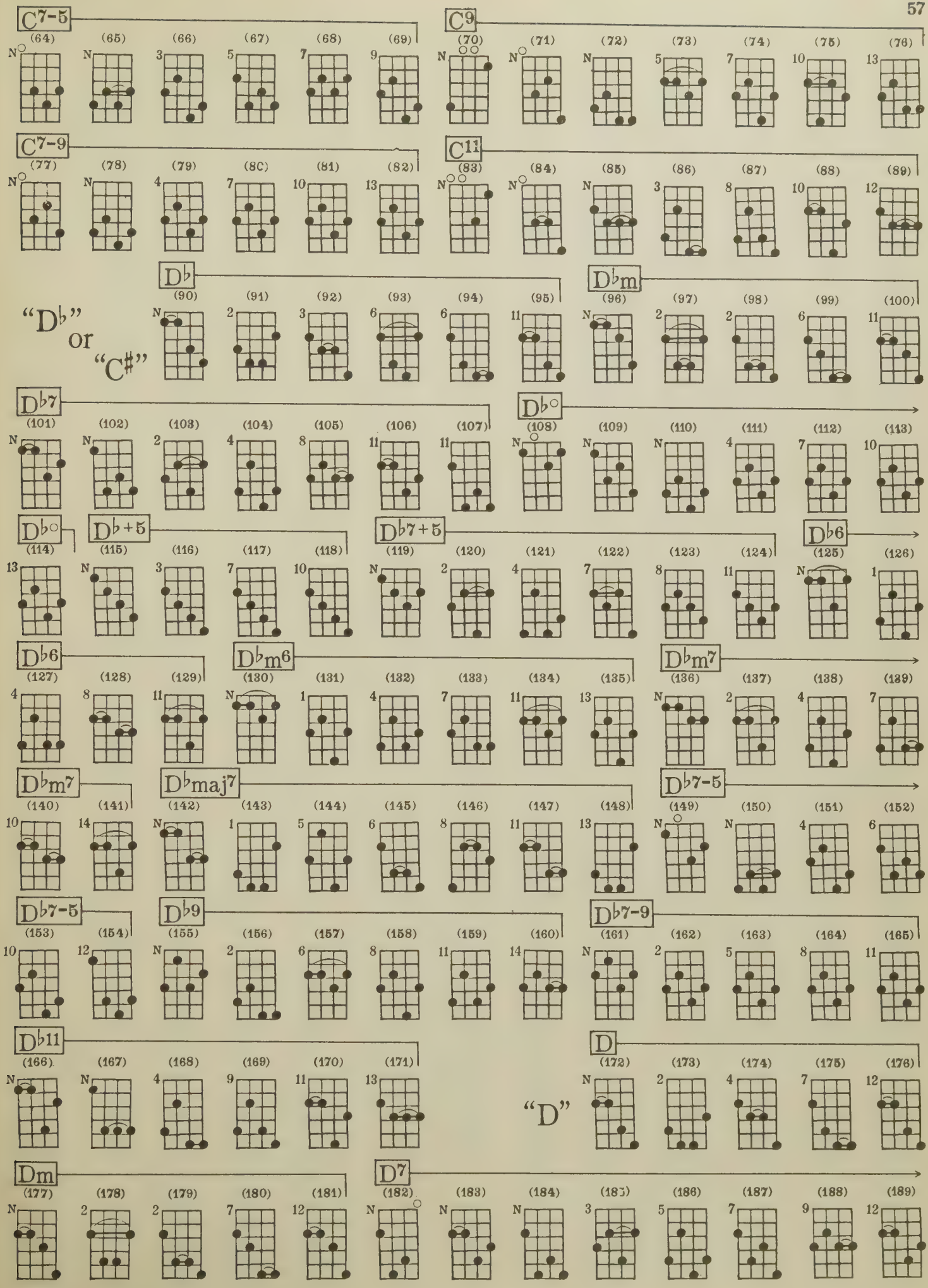
(3) In placing your fingers on the frets indicated by the "black dots," it is best to start from the left or bass side of the diagram and continue to the first, or "a" string.

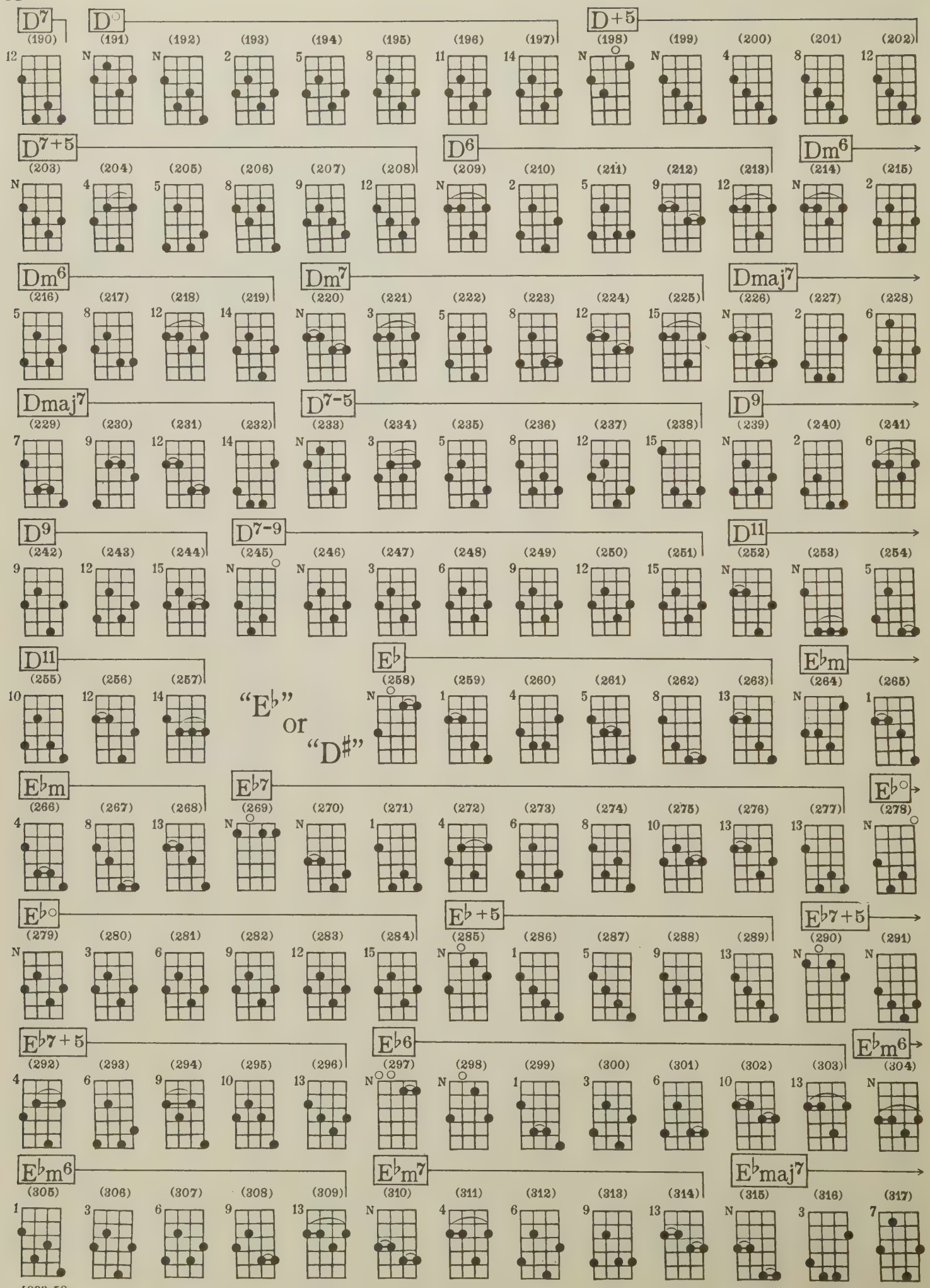
AFTER YOU HAVE MADE YOUR FIRST PLACEMENT OF THE FINGERS, RE-EXAMINE THE DIAGRAM AND CHECK EACH "DOT" FOR CORRECT PLACEMENT!

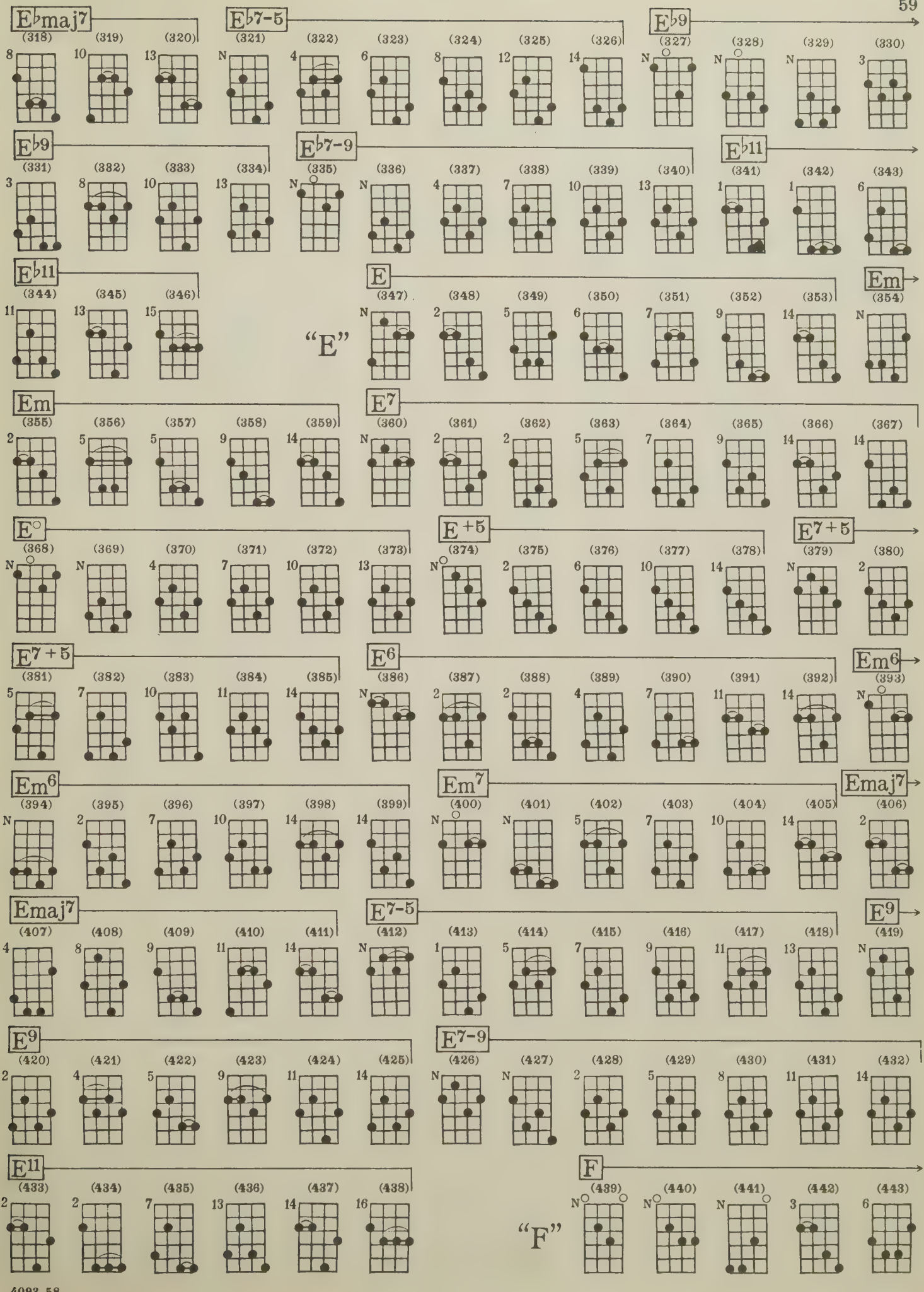
THE NUMERAL ON THE TOP OF EACH CHORD IS FOR YOUR CONVENIENCE IN FINDING ITS LOCATION!

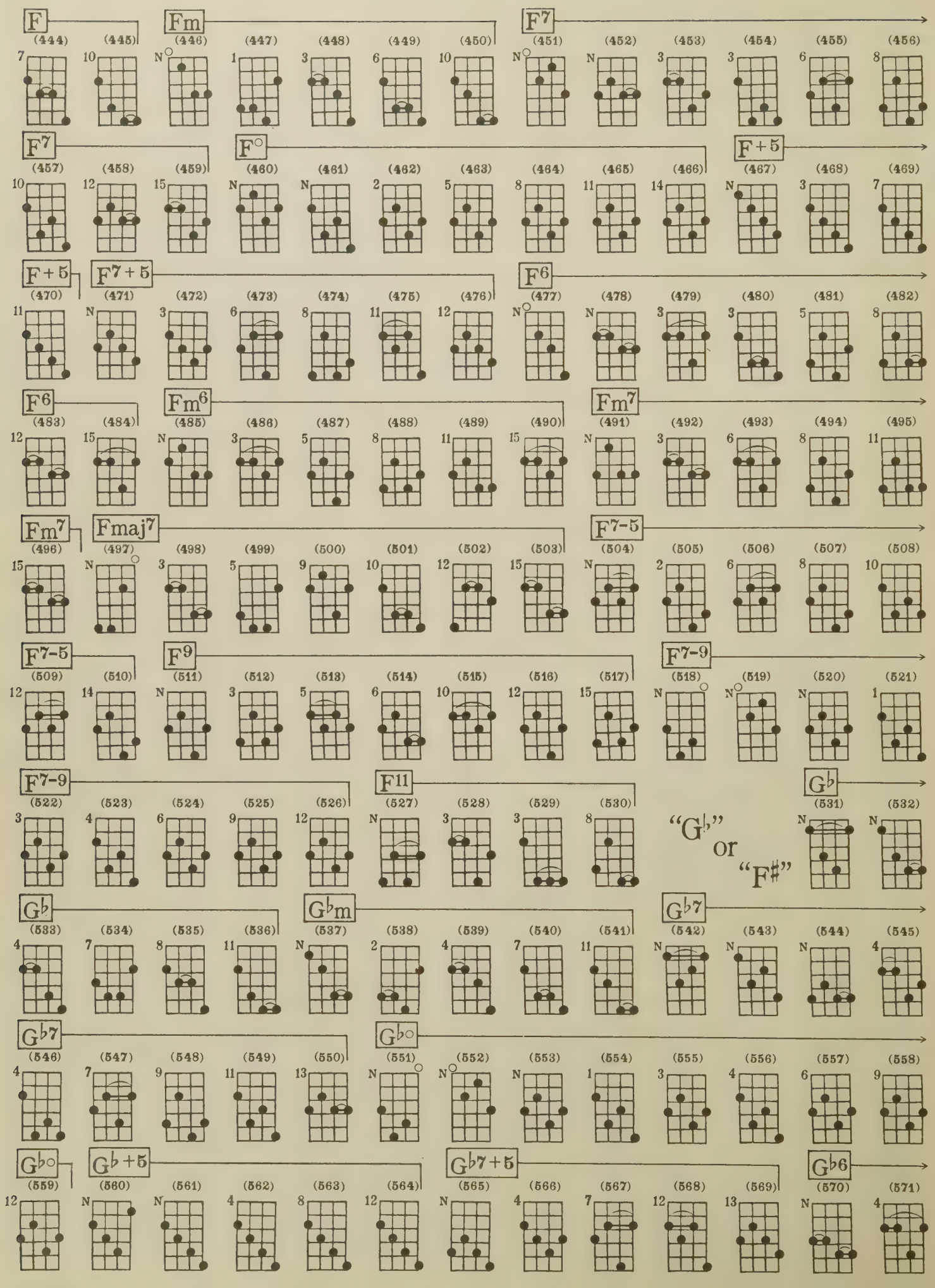
CHORD INVERSIONS — ALL KEYS

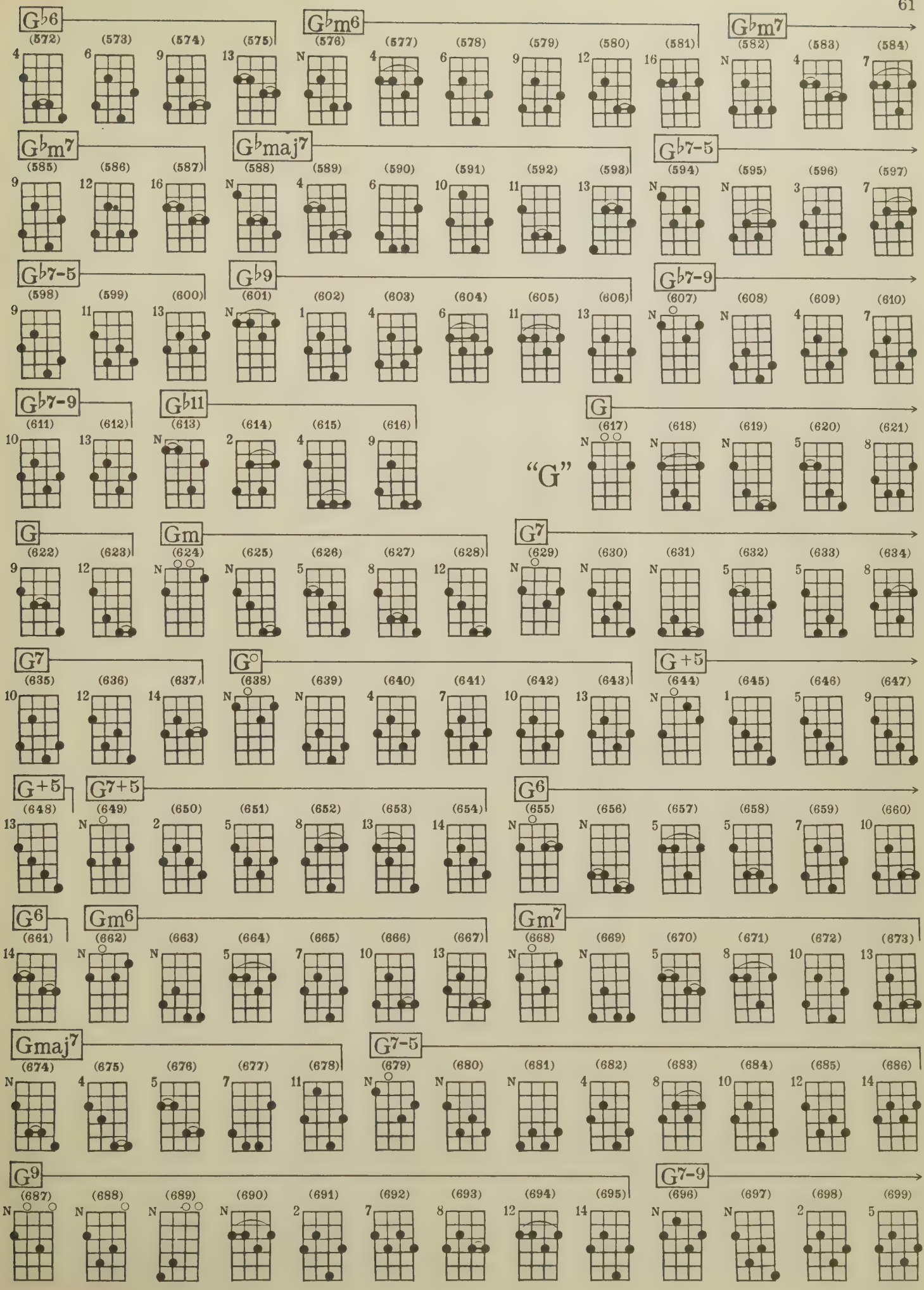


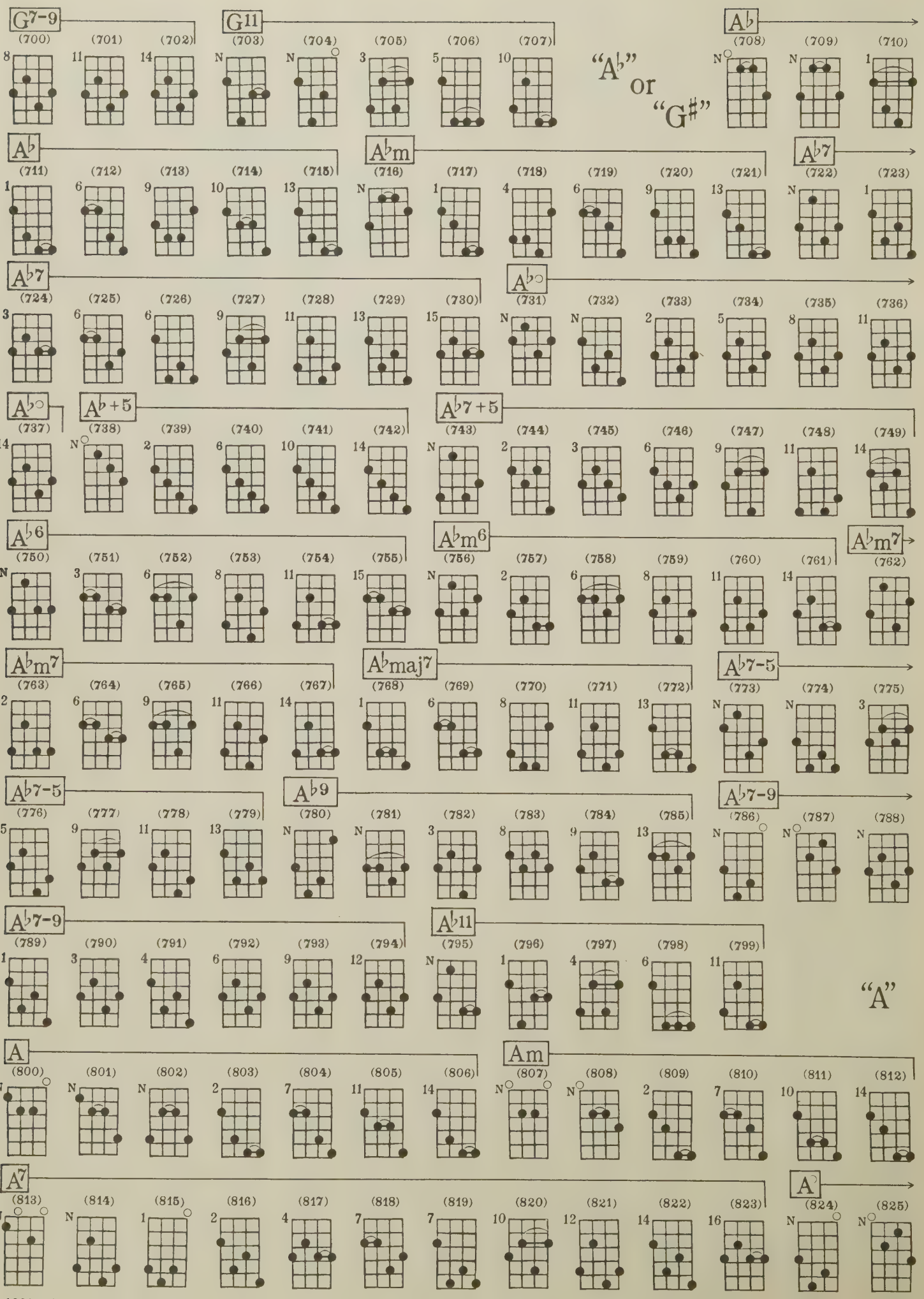

C7-5
(64) (65) (66) (67) (68) (69)
C9
(70) (71) (72) (73) (74) (75) (76)
C7-9
(77) (78) (79) (80) (81) (82)
C11
(83) (84) (85) (86) (87) (88) (89)
Db
(90) (91) (92) (93) (94) (95)
Dbm
(96) (97) (98) (99) (100)
"Db" or "C#"
Db7
(101) (102) (103) (104) (105) (106) (107)
Db°
(108) (109) (110) (111) (112) (113)
Db°
(114)
Db+5
(115) (116) (117) (118)
Db7+5
(119) (120) (121) (122) (123) (124)
Db6
(125) (126)
Db6
(127) (128) (129)
Dbm6
(130) (131) (132) (133) (134) (135)
Dbm7
(136) (137) (138) (139)
Dbm7
(140) (141)
Dbmaj7
(142) (143) (144) (145) (146) (147) (148)
Db7-5
(149) (150) (151) (152)
Db7-5
(153) (154)
Db9
(155) (156) (157) (158) (159) (160)
Db7-9
(161) (162) (163) (164) (165)
Db11
(166) (167) (168) (169) (170) (171)
D
(172) (173) (174) (175) (176)
"D"
Dm
(177) (178) (179) (180) (181)
D7
(182) (183) (184) (185) (186) (187) (188) (189)


D7 (190)
D° (191) (192) (193) (194) (195) (196) (197)
D+5 (198) (199) (200) (201) (202)
D7+5 (203) (204) (205) (206) (207) (208)
D6 (209) (210) (211) (212) (213)
Dm6 (214) (215)
Dm6 (216) (217) (218) (219)
Dm7 (220) (221) (222) (223) (224) (225)
Dmaj7 (226) (227) (228)
Dmaj7 (229) (230) (231) (232)
D7-5 (233) (234) (235) (236) (237) (238)
D9 (239) (240) (241)
D9 (242) (243) (244)
D7-9 (245) (246) (247) (248) (249) (250) (251)
D11 (252) (253) (254)
D11 (255) (256) (257)
"E♭" or "D♯"
E♭ (258) (259) (260) (261) (262) (263)
E♭m (264) (265)
E♭m (266) (267) (268)
E♭7 (269) (270) (271) (272) (273) (274) (275) (276) (277)
E♭° (278)
E♭° (279) (280) (281) (282) (283) (284)
E♭+5 (285) (286) (287) (288) (289)
E♭7+5 (290) (291)
E♭7+5 (292) (293) (294) (295) (296)
E♭6 (297) (298) (299) (300) (301) (302) (303)
E♭m6 (304)
E♭m6 (305) (306) (307) (308) (309)
E♭m7 (310) (311) (312) (313) (314)
E♭maj7 (315) (316) (317)


E♭maj7
(318) (319) (320)
8 10 13
E♭7-5
(321) (322) (323) (324) (325) (326)
N 4 6 8 12 14
E♭9
(327) (328) (329) (330)
N N N 3
E♭9
(331) (332) (333) (334)
3 8 10 13
E♭7-9
(335) (336) (337) (338) (339) (340)
N N 4 7 10 13
E♭11
(341) (342) (343)
1 1 6
E♭11
(344) (345) (346)
11 13 15
"E"
E
(347) (348) (349) (350) (351) (352) (353)
N 2 5 6 7 9 14
Em
(354)
N
Em
(355) (356) (357) (358) (359)
2 5 5 9 14
E7
(360) (361) (362) (363) (364) (365) (366) (367)
N 2 2 5 7 9 14 14
E°
(368) (369) (370) (371) (372) (373)
N N 4 7 10 13
E+5
(374) (375) (376) (377) (378)
N 2 6 10 14
E7+5
(379) (380)
N 2
E7+5
(381) (382) (383) (384) (385)
5 7 10 11 14
E6
(386) (387) (388) (389) (390) (391) (392)
N 2 2 4 7 11 14
Em6
(393)
N
Em6
(394) (395) (396) (397) (398) (399)
N 2 7 10 14 14
Em7
(400) (401) (402) (403) (404) (405)
N N 5 7 10 14
Emaj7
(406)
2
Emaj7
(407) (408) (409) (410) (411)
4 8 9 11 14
E7-5
(412) (413) (414) (415) (416) (417) (418)
N 1 5 7 9 11 13
E9
(419)
N
E9
(420) (421) (422) (423) (424) (425)
2 4 5 9 11 14
E7-9
(426) (427) (428) (429) (430) (431) (432)
N N 2 5 8 11 14
E11
(433) (434) (435) (436) (437) (438)
2 2 7 13 14 16
"F"
F
(439) (440) (441) (442) (443)
N N N 3 6


F
(444) (445)
7 10
Fm
(446) (447) (448) (449) (450)
N 1 3 6 10
F7
(451) (452) (453) (454) (455) (456)
N N 3 3 6 8
F7
(457) (458) (459)
10 12 15
F°
(460) (461) (462) (463) (464) (465) (466)
N N 2 5 8 11 14
F+5
(467) (468) (469)
N 3 7
F+5
(470)
11
F7+5
(471) (472) (473) (474) (475) (476)
N 3 6 8 11 12
F6
(477) (478) (479) (480) (481) (482)
N N 3 3 5 8
F6
(483) (484)
12 15
Fm6
(485) (486) (487) (488) (489) (490)
N 3 5 8 11 15
Fm7
(491) (492) (493) (494) (495)
N 3 6 8 11
Fm7
(496)
15
Fmaj7
(497) (498) (499) (500) (501) (502) (503)
N 3 5 9 10 12 15
F7-5
(504) (505) (506) (507) (508)
N 2 6 8 10
F7-5
(509) (510)
12 14
F9
(511) (512) (513) (514) (515) (516) (517)
N 3 5 6 10 12 15
F7-9
(518) (519) (520) (521)
N N N 1
F7-9
(522) (523) (524) (525) (526)
3 4 6 9 12
F11
(527) (528) (529) (530)
N 3 3 8
"G♭" or "F♯"
G♭
(531) (532)
N N
G♭
(533) (534) (535) (536)
4 7 8 11
G♭m
(537) (538) (539) (540) (541)
N 2 4 7 11
G♭7
(542) (543) (544) (545)
N N N 4
G♭7
(546) (547) (548) (549) (550)
4 7 9 11 13
G♭°
(551) (552) (553) (554) (555) (556) (557) (558)
N N N 1 3 4 6 9
G♭°
(559)
12
G♭+5
(560) (561) (562) (563) (564)
N N 4 8 12
G♭7+5
(565) (566) (567) (568) (569)
N 4 7 12 13
G♭6
(570) (571)
N 4


G♭6
(572) (573) (574) (575)
4 6 9 13
G♭m6
(576) (577) (578) (579) (580) (581)
N 4 6 9 12 16
G♭m7
(582) (583) (584)
N 4 7
G♭m7
(585) (586) (587)
9 12 16
G♭maj7
(588) (589) (590) (591) (592) (593)
N 4 6 10 11 13
G♭7-5
(594) (595) (596) (597)
N N 3 7
G♭7-5
(598) (599) (600)
9 11 13
G♭9
(601) (602) (603) (604) (605) (606)
N 1 4 6 11 13
G♭7-9
(607) (608) (609) (610)
N N 4 7
G♭7-9
(611) (612)
10 13
G♭11
(613) (614) (615) (616)
N 2 4 9
"G"
G
(617) (618) (619) (620) (621)
N N N 5 8
G
(622) (623)
9 12
Gm
(624) (625) (626) (627) (628)
N N 5 8 12
G7
(629) (630) (631) (632) (633) (634)
N N N 5 5 8
G7
(635) (636) (637)
10 12 14
G°
(638) (639) (640) (641) (642) (643)
N N 4 7 10 13
G+5
(644) (645) (646) (647)
N 1 5 9
G+5
(648)
13
G7+5
(649) (650) (651) (652) (653) (654)
N 2 5 8 13 14
G6
(655) (656) (657) (658) (659) (660)
N N 5 5 7 10
G6
(661)
14
Gm6
(662) (663) (664) (665) (666) (667)
N N 5 7 10 13
Gm7
(668) (669) (670) (671) (672) (673)
N N 5 8 10 13
Gmaj7
(674) (675) (676) (677) (678)
N 4 5 7 11
G7-5
(679) (680) (681) (682) (683) (684) (685) (686)
N N N 4 8 10 12 14
G9
(687) (688) (689) (690) (691) (692) (693) (694) (695)
N N N N 2 7 8 12 14
G7-9
(696) (697) (698) (699)
N N 2 5


G7-9
G11
A♭
"A♭" or "G♯"
A♭
A♭m
A♭7
A♭7
A♭○
A♭○
A♭+5
A♭7+5
A♭6
A♭m6
A♭m7
A♭m7
A♭maj7
A♭7-5
A♭7-5
A♭9
A♭7-9
A♭7-9
A♭11
"A"
A
Am
A7
A
(700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710)
(711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723)
(724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736)
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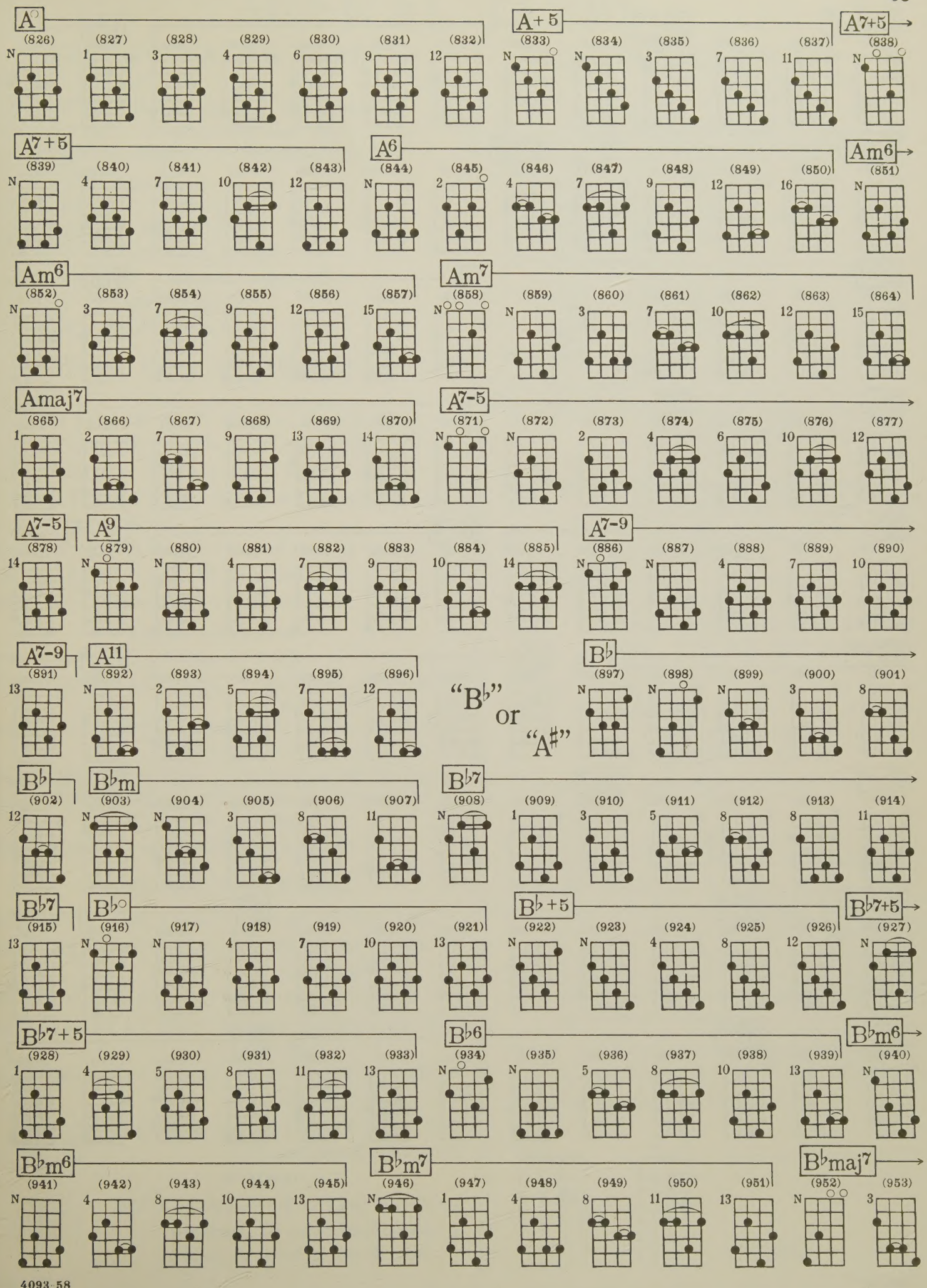
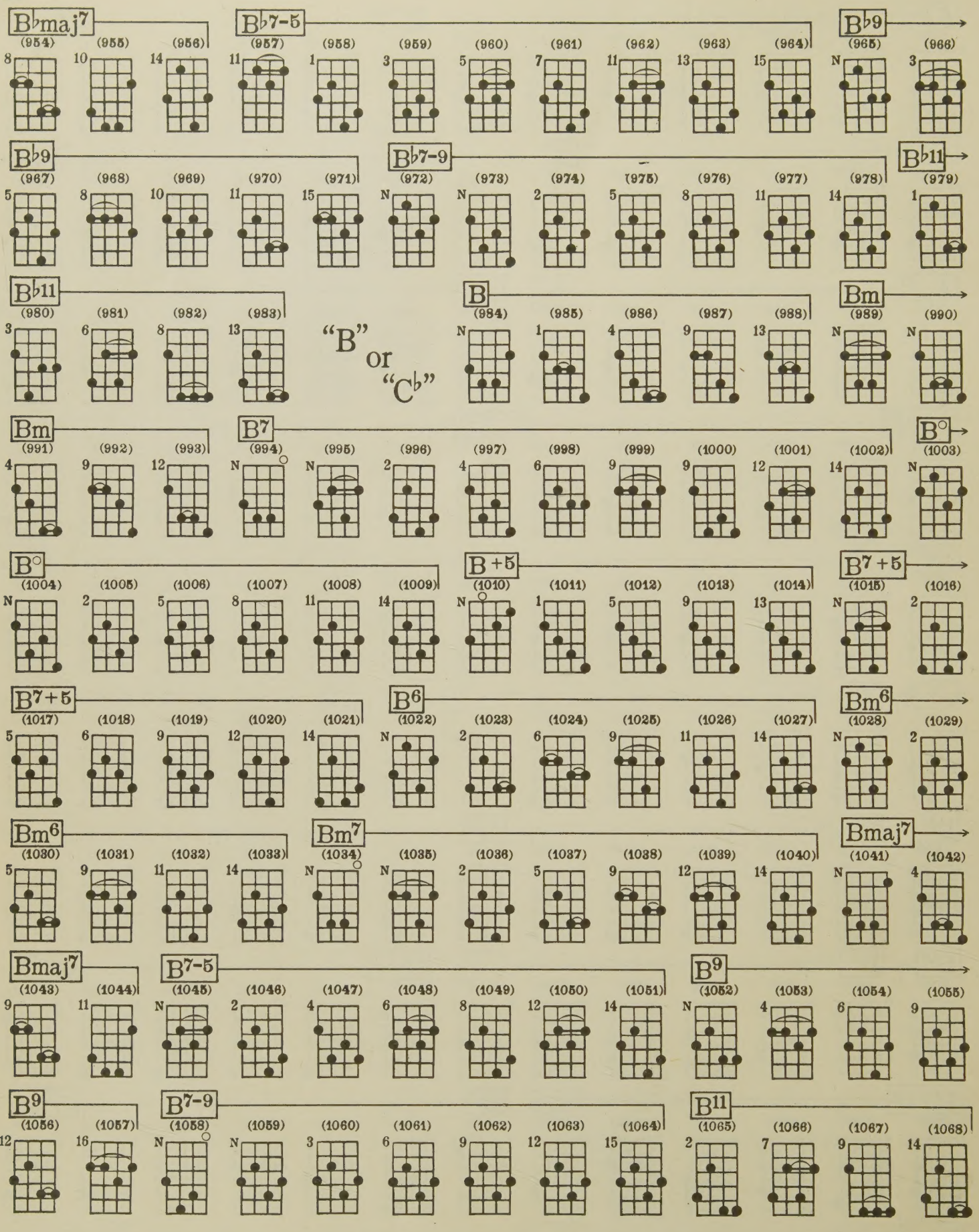
(800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812)
(813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825)


A°
A+5
A7+5
A7+5
A6
Am6
Am6
Am7
Amaj7
A7-5
A7-5
A9
A7-9
A7-9
A11
"B♭" or "A♯"
B♭
B♭
B♭m
B♭7
B♭7
B♭°
B♭+5
B♭7+5
B♭7+5
B♭6
B♭m6
B♭m6
B♭m7
B♭maj7


B♭maj7
(954) (955) (956)
8 10 14
B♭7-5
(957) (958) (959) (960) (961) (962) (963) (964)
11 1 3 5 7 11 13 15
B♭9
(965) (966)
N 3
B♭9
(967) (968) (969) (970) (971)
5 8 10 11 15
B♭7-9
(972) (973) (974) (975) (976) (977) (978)
N N 2 5 8 11 14
B♭11
(979)
1
B♭11
(980) (981) (982) (983)
3 6 8 13
"B" or "C♭"
B
(984) (985) (986) (987) (988)
N 1 4 9 13
Bm
(989) (990)
N N
Bm
(991) (992) (993)
4 9 12
B7
(994) (995) (996) (997) (998) (999) (1000) (1001) (1002)
N N 2 4 6 9 9 12 14
B°
(1003)
N
B°
(1004) (1005) (1006) (1007) (1008) (1009)
N 2 5 8 11 14
B+5
(1010) (1011) (1012) (1013) (1014)
N 1 5 9 13
B7+5
(1015) (1016)
N 2
B7+5
(1017) (1018) (1019) (1020) (1021)
5 6 9 12 14
B6
(1022) (1023) (1024) (1025) (1026) (1027)
N 2 6 9 11 14
Bm6
(1028) (1029)
N 2
Bm6
(1030) (1031) (1032) (1033)
5 9 11 14
Bm7
(1034) (1035) (1036) (1037) (1038) (1039) (1040)
N N 2 5 9 12 14
Bmaj7
(1041) (1042)
N 4
Bmaj7
(1043) (1044)
9 11
B7-5
(1045) (1046) (1047) (1048) (1049) (1050) (1051)
N 2 4 6 8 12 14
B9
(1052) (1053) (1054) (1055)
N 4 6 9
B9
(1056) (1057)
12 16
B7-9
(1058) (1059) (1060) (1061) (1062) (1063) (1064)
N N 3 6 9 12 15
B11
(1065) (1066) (1067) (1068)
2 7 9 14

MUSICAL TERMS

TERMS INDICATING TEMPO

ADAGIO – Slowly.
ANDANTE – Slightly quicker than adagio.
ANDANTINO – Slightly quicker than andante.
ALLEGRO MODERATO – Moderately fast.
ALLEGRO – Quick.
ALLEGRETTO – Lively.
MODERATO – Moderately.
PRESTO – Faster than allegro.
PRESTISSIMO – As fast as possible.
VIVACE – Quick. Lively.
MARCIA – March style.

TERMS INDICATING TONE

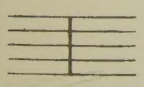
FORTE (*f*) – Loud.
MEZZO FORTE (*mf*) – Half as loud as forte.
FORTE-PIANO (*fp*) – Loud then soft.
FORTISSIMO (*ff*) – Very loud.
FORTISSISIMO (*fff*) – As loud as possible.
PIANO (*p*) – Soft.
MEZZO PIANO (*mp*) – Not so soft as piano.
PIANISSIMO (*pp*) – Very soft.
PIANISSISIMO (*ppp*) – Just audible.

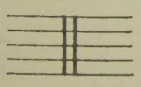
****

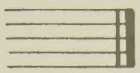
POCO A POCO – Little by little.
CRESCENDO or CRESC. – Gradually increase the volume of tone.
DECRESCENDO or DECRESC. – Gradually decrease the volume of tone.
DIMINUENDO or DIM. – The same as decrescendo.
RALLENTANDO or RALL. – Gradually decreasing speed.
RITARDANDO or RITARD – Same as rall.

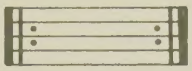
SIGNS AND SYMBOLS

SHARP (♯) – Increases the pitch one half step.
DOUBLE SHARP (♯♯) or (×) Raises the pitch one full step.
FLAT (♭) – Lowers the pitch one half step.
DOUBLE FLAT (♭♭) – Lowers the pitch one full step.
NATURAL (♮) – Cancels the effect of a previous sharp or flat.


BAR – A vertical line dividing the staff into equal measures of time.


DOUBLE BAR – Two light bars that separate an introduction and a verse, or a verse and chorus.

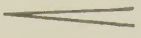

LIGHT and HEAVY BAR – Used at the end of a composition.

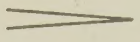

REPEAT BARS – Repeat the entire section enclosed by these bars.

> – ACCENT MARK.

/ – Repeat the last note.

% – Repeat the preceding bar.


Crescendo.


Diminuendo.

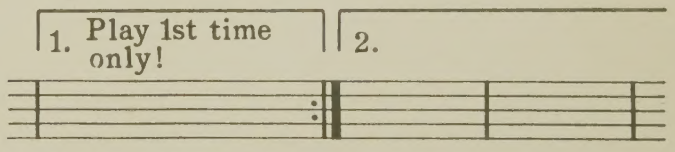
⊓ – Down stroke.

V – Up stroke.

𝄋 SEGNO or SIGN – This marks the beginning or end of a passage to be repeated.

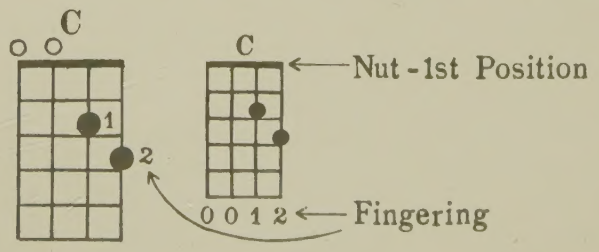
⊕ CODA SIGN – Used to skip intervening bars by going directly to a coda, (closing movement) or any other section of a composition.

⌒ SLUR or TIE – A slur is a curved line embracing any number of notes indicating no breaks when playing them. A tie is a short curved line connecting two or more notes of the same pitch. Only the first note is sounded, but held for the total number of counts represented by the notes held together with the tie.

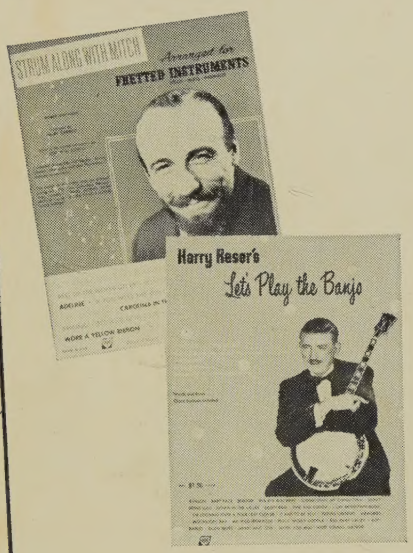


ENDING BRACKETS – If a chorus or passage is to be repeated, play through the first ending and go back to the repeat bar. On the second time through, do not play the bars in the first ending. Go directly to the second ending and proceed as directed.

There are two types of markings to indicate the fingering. The C chord is shown with the large and small diagram.



Strum Along on your BANJO



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